

ENLARGED
PRACTICE-BOOK
IN ENGLISH COMPOSITION

LIBRARY
OF THE
UNIVERSITY OF CALIFORNIA.

GIFT OF

Pres' office

Class

897

H 674



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

BOOKS BY

ALFRED M. HITCHCOCK

of the Hartford (Conn.) Public High
School

PRACTICE BOOK IN ENG-
LISH COMPOSITION. 226
pp. 12mo. 80 cents.

ENLARGED PRACTICE BOOK
IN ENGLISH COMPOSITION
374 pp. 12mo. \$1.00.

WORDS AND SENTENCES
89 pp. 12mo. 35 cents.

HENRY HOLT AND COMPANY
PUBLISHERS NEW YORK

ENLARGED PRACTICE-BOOK

• IN ENGLISH COMPOSITION

BY

ALFRED M. HITCHCOCK

HARTFORD PUBLIC HIGH SCHOOL



NEW YORK
HENRY HOLT AND COMPANY
1910

MAY 27 1911
GIFT

Pres. Office

Copyright, 1906, 1908, 1909,

BY

HENRY HOLT AND COMPANY

THE QUINN & BODEN CO. PRESS

RAHWAY, N. J.

PREFACE

THIS is not a new book, but an enlargement of the *Practice-Book*, first published in 1906.

Part I, a collection of tasks in simple composition, remains precisely as it was. *Words and Sentences*, published a year ago as a separate volume, has been incorporated as Part II. It provides exercises in the use of the dictionary, in pronunciation, spelling, and grammar. Part III, containing much new material and some old, is made up of a large number of exercises designed to acquaint the pupil with the essentials of rhetoric. Among the new chapters in this section will be found two devoted to the paragraph and to figures of speech. Part IV presents an elementary survey of versification.

The key-note is still to be found in the words *simplicity* and *practice*. Instead of elaborate statements of theories and principles, a few plain suggestions are slipped in here and there, cautions against common errors, and hints in regard to how

compositions may be made effective. The models used are for the most part but schoolboy and schoolgirl products, not extracts from great masterpieces. Over-instruction, the bane of modern education, has been guarded against; the pupil is allowed to develop naturally.

The reception given the earlier editions seems fully to justify the unusual emphasis placed upon drill in the correct use of words and the framing of sentences. These are days of careless, lawless speech; we must return to dictionary and grammar. Only through persistent drill in spelling, punctuation, and the building of sentences that are grammatically and rhetorically good can we hope to train our young people to speak and write with correctness and skill.

The chapter devoted to the paragraph is, designedly, unusually elementary and brief. Experienced teachers are beginning to question the wisdom of confining practice largely to the writing of single paragraphs carefully constructed in accordance with approved patterns. Better final results, it is thought, may be obtained by letting the pupil, especially in his earlier years, express himself somewhat freely. Individuality, provided it be not downright lawless, is better than artificial perfection. Nice sequence in thought, so necessary

in paragraph structure, should not be expected of immature minds.

The present edition of the *Practice-Book* furnishes abundant material for at least two years of study.

A. M. H.

CONTENTS

	PAGE
A PRELIMINARY WORD TO THE PUPIL	xi

PART I

EXERCISES IN SIMPLE COMPOSITION

CHAPTER

I.	NARRATION	3
II.	NARRATION— <i>Continued</i>	12
III.	EXPOSITION	21
IV.	DESCRIPTION	34
V.	DESCRIPTION— <i>Continued</i>	40
VI.	ARGUMENT	47
VII.	LETTER-WRITING	56
VIII.	LETTER-WRITING— <i>Continued</i>	67
IX.	LETTER-WRITING— <i>Continued</i>	79
X.	STORY-TELLING	86
XI.	MISCELLANEOUS	95

PART II

DICTIONARY AND GRAMMAR

XII.	THE DICTIONARY	109
XIII.	PRONUNCIATION	120
XIV.	WORLD-BUILDING AND SPELLING	128
XV.	SENTENCE ANALYSIS: A REVIEW OF GRAMMAR ...	150

PART III

RHETORIC IN PRACTICE

XVI.	SUBSTITUTION AND COMBINATION	215
XVII.	CLEARNESS THROUGH UNITY	230
XVIII.	CLEARNESS THROUGH COHERENCE	241

CHAPTER	PAGE
XIX. CLEARNESS THROUGH PUNCTUATION	260
XX. BREVITY, PRECISION, AND EUPHONY	283
XXI. VARIETY IN SENTENCE STRUCTURE	293
XXII. FIGURES OF SPEECH	305
XXIII. THE PARAGRAPH	326

PART IV

VERSIFICATION

XXIV. VERSIFICATION	343
---------------------------	-----

APPENDIX

CORRECTING PROOF	369
PRECEPT AND CRITICISM	373

ILLUSTRATIONS

	TO FACE PAGE
YOUNG HANDEL	16
FRANKLIN'S BIRTHPLACE	17
THE OLD HOME	32
THE DINING-ROOM	33
RYDAL WATER	48
SONG OF THE LARK	49
THE LAST MUSTER	64
SNOW-BOUND	65
THE UNTRAVELED ROAD	96
THE VISIT	112



A PRELIMINARY WORD TO THE PUPIL

IN Scott's Ivanhoe when the mysterious Black Knight and his doughty companions are about to storm Torquilstone Castle, they prepare a challenge, as was the custom seven hundred years ago. The archer Locksley signs this document not by writing his name but by drawing a picture of an arrow. The jester Wamba uses a cock's head for his mark, and a rude cross suffices for Gurth the swineherd. Apparently, of all the attacking party the Black Knight alone knows how to write. And when the challenge is delivered to the lord of the castle, he turns it this way and that as if it were a puzzle, then hands it to a fellow Norman, who promptly confesses that he too can neither read nor write. Scott's descriptions may not be literally exact; yet doubtless most of even the great men of the Middle Ages lived, fought, and died without ever learning to write.

If we may trust a recent newspaper item, from 900,000 to 1,000,000 letters are mailed at the general post-office in New York City between four in the afternoon and nine at night every business day. Think, then, of all the letters written daily in all the world, of the newspapers and the mag-

azines and the books, of the pens that race and the typewriters that clatter day in and day out from one end of the year to the other. Times have indeed changed.

Occasionally we may wish that times had not changed so much. Spelling books, grammars, and composition manuals, comparatively recent inventions, bring little joy. When struggling to put on paper a few simple statements which would be easy enough to make by word of mouth, we may vainly wish we had been born centuries ago when the battle-axe was mightier than the pen. Sometimes we foolishly try to persuade ourselves that even to-day it is possible to get along fairly well with only very slight skill in expressing ourselves. Many, it is argued, do succeed who cannot even write a moderately correct letter.

But such reasoning is not sound. It is possible, of course, for a cripple to limp from San Francisco to New Orleans, but he had better travel by train, if he can. It may be possible, under some circumstances, to succeed in life without skill as a writer; but those who have so succeeded will tell you that success came to them in spite of this drawback, not because of it. Again and again have they lost time, money, pleasure, opportunity to serve others, because of their inability to express themselves with ease and force. They will say emphatically that though by itself mere ability to write and talk effectively is of no value, it is a most necessary aid, no matter what one's lot in life may be.

Nor is it wise to assume that all the skill needed may be acquired without special training; that through daily conversation, through reading newspapers and books, and through writing now and then a letter one can gain all the power that is necessary. Some kinds of conversation, some kinds of reading and letter-writing, are indeed a very great help. It would be pleasant if they were the only aids necessary. But they are not. The football player acquires vim, quickness, ability to meet emergency, not by playing a game now and then, but through hard, systematic training. The West Point cadet cannot get along without "setting-up" exercises to give him full control of his body. The musician patiently endures "five finger" exercises. The sculptor, the artist, the craftsman, all have to learn through long practice how to use the tools with which their work is done. And the writer is no exception; there is no royal road for him, no easy, always pleasant way of gaining mastery. If we wish to be able to make known our wants, able to persuade others to our way of thinking; if we wish to share with others what we have seen and heard, what we have thought and felt and imagined, we must first learn through long, patient practice how to express ourselves readily with clearness and force.

This is a practice-book. It contains, first and last, many hints which should be of service to the untrained writer and talker. It points out little errors to which he is inclined, and suggests ways

of avoiding them. It contains many exercises, some new, some centuries old, no doubt, but all designed to furnish profitable drill. It is based on the belief that we grow in usefulness and happiness only by sharing what we have with others, that much which is best worth sharing can be passed about only through the medium of composition, and that to succeed in composition, as in any other line of activity, one must be willing to endure hard labor.

PART I

EXERCISES IN SIMPLE COMPOSITION



ENGLISH COMPOSITION

CHAPTER I

NARRATION

HERE are three stories which you may have heard many times, for they are old ones. Read them carefully that you may be prepared to do the tasks assigned on a later page.

An Italian nobleman was going to be married, and everybody at his castle was busy helping to get ready the marriage feast. There was one great drawback: there had been such dreadful storms at sea that the fishermen had not dared to venture out, and consequently there was no fish to be had. | On the very morning of the feast, however, a poor fisherman appeared before the castle gate with a large turbot on his back. The servants were so delighted that they took him at once to the nobleman, who, in the presence of his guests, bade him name his price and it should be paid. To the surprise of all, the fisherman said, "My price is one hundred lashes on my bare back, and I cannot bate a single stroke!"

"Nonsense," said the nobleman, "you are joking. Come, tell us. What is your price?"

The fisherman made the same answer as before.

"Well," said the nobleman, "this is a strange jest; but we must have the fish, so lay the lashes on lightly."

After fifty strokes had been given, the fisherman cried, "Stop! I have a partner in this business. He must have his share."

"What!" cried the nobleman, "are there two such madmen in the world? What is his name? We will send for him at once."

"You have not far to go," answered the fisherman; "he is your own porter. He would not let me in till I promised to give half of whatever I got for the turbot. I want to keep my promise."

"Aha!" said the nobleman, "bring him here at once."

The porter was brought. He received his full share of the lashes, and they were not laid on lightly. He was then turned away from the castle. The fisherman, on the other hand, had an excellent dinner set before him, and was sent away with a handsome present.*

A Spaniard was riding across a wide and uninhabited tract of country in South America and had yet a long distance to travel, when suddenly his horse fell lame. He was in dismay, for he saw that it would never be able to carry him home. While debating what to do, he met an Indian riding on a fine fresh horse; whereupon he asked the Indian to exchange. This the Indian refused to do; so the Spaniard by force compelled him to dismount, and taking the fresh animal rode away, leaving the lame horse for the Indian, who was soon left far behind.

* This story and the two following are taken, by permission, from *Fables, Anecdotes, and Stories*, published by the Boston School Supply Co.

The Indian followed the tracks, however, until he reached a town where he found the Spaniard and summoned him to appear before a judge. When accused of the theft, the Spaniard swore that the horse was his own and that he had reared it from a colt. Then the Indian besought the judge to send for the horse. This was done; and the Indian, throwing his cloak over the horse's head, said to the judge, "This man swears he has had the horse since it was a colt. Let him therefore tell you in which of its eyes it is blind."

The Spaniard, not daring to hesitate, said at once, "The right eye."

"Neither the right eye nor the left," said the Indian, taking off the cloak. "He is not blind at all."

This was a proof so strong that the judge at once ordered that the horse be restored to its owner, and sentenced the Spaniard to pay a heavy fine.

A vizier who had displeased the Sultan was condemned to be imprisoned for life in a high tower from which escape seemed impossible. / One night his wife came to the foot of the tower, weeping bitterly for her husband. When he heard her, and knew who it was, he called out softly, "Do not weep, for I may yet be saved, if you will do as I bid you. Go home, and bring with you when you come again a live black beetle and a little butter. Bring also a ball of fine silk, a ball of thread, a ball of stout twine, and a coil of strong rope." His wife went, and quickly returned with all these things.

"Now touch the beetle's head with butter," said the vizier, "and tie one end of the silk thread round his body and put him on the tower directly beneath my window."

All this was quickly done. The beetle, thinking from

the smell of the butter that there must be a store of it above, crawled straight up till he came to where the vizier stood. In this way the prisoner got hold of one end of the silk. But this had been tied to the thread, and the thread to the stout twine, and the twine to the rope. When the vizier had pulled up the rope, he fastened one end of it inside the tower, then slid down to the ground, and under cover of darkness fled.

EXERCISE 1

Written

Putting the book aside, retell the story you like best. Give it an appropriate title.

Do not try to recall the language of the book, yet do not reject any phrase which you may remember. The main thing is to tell the story in your own way, bringing out the point as clearly and effectively as you can. The first draft should be made with moderate care, yet with little attention to such matters as punctuation. When revising this first draft, look closely at each sentence to see that it is correct. As a final test before making a neat copy, read aloud what you have written. The ear is a good critic, often detecting errors which the eye overlooks.

EXERCISE 2

Written

Read carefully the two stories that follow; then, putting the book aside, retell one of them.

This task is more difficult than the first, partly because each poem is little more than a bundle of hints suggesting a story rather than telling one, and partly because if you write in a natural way you will use prose rather than poetry and must therefore select your own words. You cannot, of course, hope to do as well as the poet has done; yet you can make your version of the story effective, perhaps adding details supplied by the imagination. Before beginning, turn back to the stories used in Exercise 1 and study them for a few minutes. Notice that each has three parts: first a sentence or two explaining circumstances, then the main incident, then the point—the little surprise at the end. It is this surprise that makes a story. And it is well, you will agree, to keep the reader in suspense as long as possible. Yet unnecessary details should be avoided, that the story may unfold rapidly and not grow tiresome. When the surprise has come, when the secret has been revealed, the narrative should be brought quickly to a close.

THE SAD LITTLE LASS *

"Why sit you here, my lass?" said he.

"I came to see the king," said she,—

"To see the king come riding by,

While all the eager people cry

'God bless the king, and long live he!'

And therefore sit I here," said she.

"Why do you weep, my lass?" said he.

"Because that I am sad," said she.

"For when the king came riding by,

And all the people raised a cry,

I was so small I could not see;

And therefore do I weep," said she.

"Then weep no more, my lass!" said he.

"And pray, good sir, why not?" said she.

"Lift up your eyes of bonnie blue,

And look and look me through and through;

Nor say the king you could not see.

I am the king, my lass!" said he.

MARGARET JOHNSON

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon.

A mile or so away,

On a little mound, Napoleon

Stood on our storming-day,

* Reprinted from St. Nicholas magazine by permission of the author and the Century Publishing Co.

With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

Just as perchance he mused " My plans
That soar, to earth may fall,
Let once my army-leader Lannes
Waver at yonder wall "—
Out 'twixt the battery-smokes there flew
A rider, bound on bound,
Full-galloping; nor bridle drew
Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy;
You hardly could suspect—
(So tight he kept his lips compressed,
Scarce any blood came through)
You looked twice ere you saw his breast
Was all but shot in two.

" Well," cried he, " Emperor, by God's grace
We've got you Ratisbon!
The Marshal's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him! " / The chief's eye flashed; his plans
Soared up again like fire.

The chief's eye flashed ; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes.
" You're wounded ! " " Nay," the soldier's pride
Touched to the quick, he said ;
" I'm killed, Sire ! " And his chief beside
Smiling the boy fell dead.

ROBERT BROWNING

✓ EXERCISE 3

Written

Retell in the first person any one of the stories in the first two exercises, imagining that you are the porter, the wicked Spaniard, Napoleon, the king who comforted the little lass, or the beetle.

What advantage is there in telling a story in the first person? What advantage is there in using the third person? Conversation gives life to a narrative. If you are uncertain how conversation should be arranged, and how capitals and quotation-marks are used, turn to page 268.

EXERCISE 4

Oral

Come to class prepared to tell the best story you can find. Consider this exercise a contest, the class

deciding by vote at the end of the hour which storyteller has done best.

Good anecdotes appear in every issue of the Youth's Companion, and occasionally one may be found in the newspaper. Better than these are the favorites which nearly everybody has in mind—stories which father or mother tells over and over again. But never mind the source; the main thing is to get a good story and tell it in an entertaining way. Be careful to vary the sentence form when reporting conversation. Instead of beginning with *He said*, divide the quoted sentence and slip *he said* in between the two parts; or invert the words, putting *said he* at the close of the sentence. Notice, when reading books, how skillfully the trained story-teller uses these two words and similar expressions.

EXERCISE 5

Written

Opposite page 16 is a picture which doubtless you have seen before. Perhaps the story it tells is familiar to you, or to your instructor, who will supply you with a hint or two. If not, use your imagination.

Invent a story to match the picture, following in a general way the plan used by Browning in his Incident of the French Camp. Imagine that you are young Handel, or some member of the group standing in the doorway.

x

CHAPTER II

NARRATION — *Continued*

THE tasks in Chapter I provide practice in reproduction; that is, practice in retelling with only slight changes what one has read or has heard. The incidents are furnished and, except in the last exercise, the language is suggested. The exercises in Chapter II are a little more difficult, perhaps, in that you are asked to find incidents for yourselves, and must use language that is all your own.

EXERCISE 6

Written

Write a clear, connected account of something that has actually happened to you, something which can properly be called, in the title of the composition, A first experience.

Suggestions: 1. My first party. 2. My first serious accident. 3. My first attempt to swim. 4. The first time I ever ran away. 5. My first experience with a dentist. 6. My first severe punishment. 7. My first experience as a cook. 8. My first day in school.

9. My first shopping expedition. 10. My first football game.

EXERCISE 7

Oral

✓ *Criticise the school composition given below, pointing out the good as well as the bad.*

For example, has the writer chosen an interesting incident, one that is worth narrating? Do you like the plan of the composition, the incident proper coming between two short paragraphs, one leading up to the story and one away from it? Is it correct to write *he with two other boys were coming home*? What other expressions do you find which you think should be changed?

SEEING THE DOG SWIM

My sisters and I are fond of having father tell us stories on Sunday evenings. These stories always begin this way: "When I was a boy, out in Ohio," etc., etc. Not long ago he told us this one:

Father was about twelve years old. One spring afternoon, when it was just beginning to get a little warmer, he with two other boys were coming home in a light wagon. They had been staying at the farm of the boys' father, a Mr. Hall, about twelve miles from Columbus. When half-way home they came to what is called Alum Creek. It was about one hundred feet wide, but quite shallow—perhaps four feet deep. There was a bridge across but, boylike, father and his friends preferred fording it.

When near the middle of the stream, one of the boys suddenly said, "Let's pitch the dog in and see him swim!" So father went to the back of the wagon, and taking the dog in his arms threw him in with a great splash. The horse, which had been drinking, was awfully frightened, and pranced, pranced, pranced, over to the other side and up onto the road. At the first great leap the wagon was given a sudden jerk, and this pitched father head first into the water. At the same jerk the wagon seat tipped over backwards, and the two Halls lay rolling on their backs, choking with laughter. Father picked himself up quickly, for the water was yet very cold. He chased after the boys, but didn't catch up to them till on the road. He, and the dog too, were soaking wet from head to foot, and they had to drive six miles more, facing the wind. To use his own words, he "was nearly perished."

For a long time after, my grandfather had a way of bringing up the sad incident before any guests who might be at the table, when stories were being told. "George," he would ask of father, "what was that story about the dog?" But father would only hang his head, so grandfather would feel *obliged* to tell the story.

EXERCISE 8

Written

Write a short composition similar to the one called for in Exercise 6, this time giving not your own experience but the experience of some one else. Invent an appropriate title.

Perhaps reading the anecdote given in Exercise 7 has suggested some similar one which you would like to give. Nearly every family has a score or more of such stories which father, mother, or grandparents tell concerning what happened to them long ago when they were young. Tell your favorite of all these "fireside reminiscences."

When reading aloud what you have written, are you sometimes surprised to find that you have used some word over and over again till the repetition is unpleasant to the ear? For example, the first story under Exercise 1 contains this sentence: *There* was one great drawback: *there* had been such dreadful storms at sea that the fishermen had not dared to venture out, and consequently *there* was no fish to be had. The repetition is unpleasant, and would have been still more so had *therefore* been used in place of *consequently*. The word *horse* is used somewhat freely in the second story, though the narrator has tried to avoid the word by employing synonyms. Such repetition, often difficult to avoid, is not a serious matter, yet it is one that the careful writer tries to remedy before making a final copy of his work. Read aloud some of the compositions you have written, to see if you are repeating words unpleasantly. See Exercise 191 on page 289.

EXERCISE 9

Written

Write a composition, the length to be determined by your instructor, to which can appropriately be given the title A day of my life.

There are days and days, some interesting, others comparatively humdrum. You may select either kind, though presumably you will prefer the former. An absolutely faithful record of everything done from morning till night would contain much that is of little interest. In most narratives the writer has to select his material, picking out the important things and passing by what every one takes for granted. Do not say that on arising in the morning you washed your face and hands and dried them with a towel, for of course you do that every morning. It is not necessary to say that when the train reached your station, you got out; for of course you would get out, unless for some reason you forgot to do so. Items of that sort are unnecessary.

Which is the better expression—*two boys and myself*, or *three of us boys*? Is it polite to say *I and my friend*?





By permission of the Cosmos Pictures Co.

YOUNG HANDEL





Copyrighted by the Perry Pictures Company. Used by permission

✓ EXERCISE 10

Written

Write a composition, the length to be determined by your instructor, to which can be properly applied one of the following titles: A narrow escape, A sad accident, Almost a catastrophe, All due to carelessness.

Let this be a truthful account of something you have actually witnessed. In some respects this is the most difficult task you have been given. Try to do it well. Perhaps it will be wise to keep in mind, while writing, an outline like the following:

I Time and place

II Circumstances leading to the exciting moment

III The exciting moment

IV _____

A single sentence may be enough for the first topic, but the second may call for ten. Be sure that every circumstance is made clear; otherwise the reader will become confused, not seeing things distinctly but guessing at them and sometimes guessing wrong. Failure to state some one little particular may spoil the entire narrative. The third topic, however, will be most trying of all; for at exciting moments a great deal happens, the senses receive many impressions, and the emotions are ever changing. Follow the chronological order

if possible; that is, narrate first what happened first, second what happened next, and so on. Can you guess what the fourth topic should be? Perhaps as you narrate the incident no fourth topic will be necessary.

EXERCISE 11

Oral

Criticise the following hastily written school theme, pointing out the good as well as the bad.

Is the composition well planned? Do you miss any details necessary for a clear understanding of things? By what devices does the writer convey the idea of excitement, toward the end of the narrative? If asked to rewrite the composition, what changes should you make?

AN EXCITING CONTEST

The track was fine and smooth, without much dust, and there could not have been a better day for a race. The grandstand was crowded. All along the fence lining the track were hundreds of automobiles. Behind the grandstand there was a continuous roar from the big racers.

A race had just been finished and there was a moment's pause. Then out on the track came a large Peerless followed by a small White steam. The Peerless was a sixty-horse-power car driven by the well-known Barney Oldfield, while the White was a smaller car of about

fifteen horse-power driven by Webb Jay, also well known in racing circles. Most of the crowd were inclined to laugh at the White, but men who knew more were of a different opinion.

The cars were on the line, the Peerless making a noise like ten Gatling guns, the White making the peculiar hiss due to the fierceness of the fire under her boiler. The signal was given, and the cars were off, each striving for the inside at the first turn. Great clouds of dust rolled up, hiding them from view as they passed the first turn, the Peerless leading. It seemed but a second or two before they were round again. As they turned into the home stretch all you could hear was the peculiar hum of the wheels. This, as they drew near, grew louder, and as they got opposite there was a very great noise, a flying of dust—and they are taking the next turn. Within a minute they were round again, plowing through the dust which had not had time to settle.

Four times they went round the course at that fearful pace. As they started the fifth, the people went wild with excitement, for the little White was leading. Around the turn they go, great clouds of dust rolling up. Down the back stretch they fly, around the curve at the far end of the course, and turn into the home stretch. The excitement is intense. On come the cars like battleships firing all their guns. The White is gaining, gaining, gaining at a good rate. Nearer and nearer they come. The White draws further away from the Peerless. The dust is so thick that the cars can hardly be seen. There is a final rush and a roar, and one of the most exciting races ever run on a circular track is finished. The plucky little White is winner.

EXERCISE 12

Written

*Write a short composition to which you can give the title *An exciting moment*.*

This may be a bit of adventure, a critical point in some game or contest, or an experience similar to the one called for in Exercise 10. Do not waste time by giving too many preliminaries, but come quickly to the exciting moment. Then try the effect of a number of short sentences; often they are better than long ones, when the writer is trying to convey the idea that much is happening all at once. Try using the present tense, but be careful not to mix tenses.

+

CHAPTER III

EXPOSITION

CHAPTERS I and II are made up of exercises in narration, a form of composition which gives an orderly report of action. A story is a narration. An orderly account of what you did last Saturday would be a narration. Any composition, long or short, which gives in orderly fashion the particulars of an event or a series of events is a narration. It is the commonest, though not necessarily the simplest, kind of composition used in talking and writing.

One secret of a good narrative lies in the word orderly. Unless particulars are given in proper order, the account becomes "all mixed up." Usually it is best to follow the chronological order, telling first what happened first, second what happened next, and so on to the end. But even though orderly a narrative is sometimes faulty because incomplete. How often when telling a story, especially if the listener be a child, is one interrupted by questions. The questions come because particulars have been overlooked which are quite necessary for a clear comprehension.

Oftentimes these particulars have to do with

what is called Exposition. A perfect definition of this word would lead us into deep waters. For the present it is enough to say that exposition means almost the same as explanation. We use exposition when we tell how we did a certain example in arithmetic. We use it in telling how ice cream is made, why some birds go south for the winter, what makes the locomotive puff, or why we were late for school. This paragraph is an example of exposition, in that it tries to explain the meaning of a word.

Order and completeness are quite as essential in exposition as in narration. Not always is it possible to follow a chronological order, but a plan of some sort is desirable lest the explanation become confusing. And it is necessary to watch lest some important detail be overlooked, especially when one is explaining something very familiar to himself but quite unfamiliar to the one he is addressing. Your aunt, though learned in many ways, probably knows but little about boys' games. If explaining to her how squash is played, it would be necessary to give many particulars which at first might seem to you quite unnecessary.

The tasks which follow may seem simpler than those in the preceding chapters, but in reality they are more difficult. If it be true that there are fifty who "take in" all that they witness where there are but twenty-five who are able to record in an orderly narrative what they have seen, it is probably true that there are twenty-five who "see

through " things where there is one who has the ability to explain to others what he has seen through. Clear minds are rare.

✓EXERCISE 13

Oral and Written

Write answers to as many of the following questions as you can in the time allotted, and come to class prepared to answer orally several more.

Do not attempt too much. You will do well if you succeed in giving clear, *complete* answers to three or four questions. Write as if to one who does not grasp things easily and must have everything explained very clearly and in simple language. When convenient, let the first sentence of an answer include the wording of the question. If several reasons are advanced, perhaps it is well to begin with the simplest, the most obvious.

Probably in doing this task and others soon to follow you will use somewhat frequently sentences containing enumerations. On page 267 are examples showing how such sentences should be punctuated.

1. Why do birds have bills instead of teeth?
2. What advantage is there in using a "float" when fishing?
3. Why is the baseball made spherical, the football spheroidal?
4. What things affect the climate of a place?
5. Why are story books illustrated?
6. Why does not

the pond begin to freeze at the bottom? 7. Of what use are city parks? 8. What causes tides? 9. Why is football condemned by so many? 10. Why is a flash of lightning followed by thunder? 11. What causes day and night? 12. Why do so many rivers flow by large cities? 13. Why are so many pupils late to school? 14. Why are the ball bat and the tennis racquet so different in shape? 15. How do boys' books differ from the books girls enjoy reading? 16. Why do so many foreigners come to our country?

✓ EXERCISE 14

Oral or Written

Ability to make things clear often receives a severe test when one is unexpectedly asked to direct a stranger on his way. Possibly all of us know how unpleasant the feeling is which comes when, a few minutes too late, it flashes across us that we have carelessly misdirected some one. No doubt all of us have ourselves been misdirected and know what it means to tramp a weary mile or two simply because some one has been careless. What respect we have for the clear-headed farmer who obligingly stops his horses and gives directions as unmistakable as his furrow is straight, not forgetting distances, points of compass, the noticeable objects along the way. Possibly he traces a rude map of the region, marking out in the sand with the butt of his whip each road and crossroad. At any

rate, he makes the way clear before he returns to his plowing.

Give brief but clear directions for finding four or five places suggested by the list below. Write as if to one unacquainted with your town.

1. A certain pool in a trout stream. 2. A certain counter in a department store. 3. The nearest fire-alarm box. 4. A hollow tree in which you have hidden your rifle. 5. A place where arbutus, or some other favorite wild flower, grows. 6. Your doctor's office. 7. The railroad station. 8. A good restaurant.

EXERCISE 15

Written

Give careful directions for making something in the following list. Select, if possible, something you yourself have made.

1. A work-bench. 2. A fancy lamp-shade. 3. A cornstalk fiddle. 4. Pop-corn balls. 5. An ice-boat. 6. A log cabin. 7. Coffee. 8. A camp stove. 9. A window-garden. 10. A magic lantern. 11. A catamaran. 12. Maple sugar. 13. A water-wheel. 14. Butter. 15. A willow whistle. 16. A double ripper. 17. A bead chain. 18. A raft. 19. Apple dumplings. 20. An aquarium. 21. Ice cream. 22. A water telescope. 23. A toboggan-slide. 24. A cosey corner. 25. A balloon. 26. A tree-top house. 27. A pretty apron. 28. A canoe. 29. A beehive.

Try to imagine what mistakes a novice might make in following your directions, and warn against them. Tell what should not be done, as well as what should be done. Even though you have little skill in drawing, try to make clear your plans by means of rough illustrations. The eye may see at a glance something which would be difficult to indicate even by writing a long paragraph.

EXERCISE 16

Written

Explain how some simple instrument, contrivance, or machine does its work. Select, if you can, from the following list.

1. A grindstone. 2. A nutmeg-grater. 3. A thermostat. 4. A churn. 5. A compass. 6. A mouse-trap.
7. An ash-sifter. 8. A fountain pen. 9. A spirit-level.
10. A horse-rake. 11. An egg-beater. 12. A thermometer. 13. A sun-dial. 14. A wrench. 15. A student-lamp. 16. A carpet-sweeper.

EXERCISE 17

Oral or Written

✓ *Read carefully the following composition, then prepare a similar account telling how some common thing is made.*

This task will take you to some mill or factory

and will call for accurate observation. Before telling how a machine does its work, it is often necessary to describe it—tell what it looks like. In other words, it is often necessary to compare that which is unfamiliar with what is well known, pointing out similarities and differences. Every one has seen a pair of shears; how proper it was for Mr. Frentz to say that the device he was describing was little more than a strong pair of shears. How large a machine? As large as a sewing-machine.

NAILS *

The making of nails is one of the oldest American, as it is one of the oldest English, industries; but in Great Britain the greater part of the product has been hand work, in America machine work.

Of modern nails, the wire, or French, nails, and the common cut nails are made in quantities which far exceed all other kinds. The wire nails have increased enormously in general use during the last fifteen or twenty years, but there are still many purposes for which cut nails are preferred.

The process of making wire nails is exceedingly simple and almost wholly automatic. A large reel or spool of wire of a size equal to that of the shank of the nail to be made feeds forward at each revolution of the machine a piece of wire equal to the length of the nail and a fraction of an inch more.

This is seized firmly by clamps, which straighten while

* Reprinted from the Youth's Companion by permission of the Perry Mason Co.

they hold it, and at the same time a pair of jaws so cut the wire as to leave a sharp point to the nail.

Before the clamps let go their hold, a hammer, the face of which is a die, strikes the other end of the wire a sharp blow, which forms the head.

The clamps have corrugated surfaces, not merely to hold the nail more securely, but to impress upon it a series of ridges and depressions, which make it harder to draw out when once driven home.

The making of cut nails is less automatic and much harder. Any one who has seen a nail-maker at work will understand the aptness of the old expression, "to work like a nailer." The iron for cut nails is first rolled into sheets, the thickness of which is equal to the thickness of the nail. It is then cut into plates as wide as the nail is long, and of such length as a man can handle conveniently—say from fifteen to twenty inches.

The nail-cutting machine is a heavy, compact piece of mechanism not much larger than a sewing-machine, before which the nail-maker sits on a stool. It consists of but little more than a pair of shears strong enough to cut iron three-eighths of an inch thick, and a heading hammer.

Any one who will examine a cut nail will find that the shank tapers, not on all four sides from the head, as he may have supposed, but on two sides only. The other two sides are parallel. It is the neglect to notice this fact which leads so many persons to start a nail into wood in a way which splits it.

From a small furnace near the machine the nail-maker draws a plate which has come to a dull red heat. Holding this by means of pincers, he feeds the edge farthest from him to the jaws of the machine. As they descend they shear a tapering strip from the edge. This is seized

by clamps, which hold it just long enough for the heading hammer to strike the blow which forms the head, and then drop it.

Now if the nailer were simply to push the plate forward again, the tapering character of the strip which is sliced off would destroy the rectangular shape of the plate, and the nails would neither be of a length nor have square heads and points. To obviate this difficulty, the plate must be turned over between every two nails that are cut, so that the head of the nail will come alternately from one side of the plate and from the other.

This—and it is the principal part of the nailer's work—is done with a simple turn of the wrist, and the plate is fed forward as before. As the machines run at considerable speed, and the “flop” must be accurately timed in order that the end of the plate may meet the shears at the right moment and in the right place, the difficulty and the tiresome nature of a nail-maker's work may be imagined. Some idea of it may be had by holding the thick end of a shingle in a pair of tongs and attempting so to turn it with a single motion of the wrist that alternate sides will lie uppermost on a table.

A good nail-maker will make from two to four flops—that is, will cut from two to four nails—a second, the smaller nails, of course, being made more rapidly than the larger ones. As the plate grows cool it is returned to the oven to be reheated, and another plate takes its place.

A nail-maker's hands and arms always show the character of his work by the tremendous development of certain special muscles, and by callouses which become as hard as horn.

The common names of nails—sixpenny, eightpenny, tenpenny, and so forth—are believed to be corruptions

of six-pound, eight-pound, and ten-pound—names given in England to denote the weight of one thousand of a given kind of nails. Sixpenny and eightpenny was an easy step from “six-pun’” and “eight-pun’.”

EDWARD WILLISTON FRENTZ

EXERCISE 18

Oral

Read the following with great care, that you may be able to answer questions concerning it later on.

HOW TO PITCH A TENT *

When five or six o'clock draws near, begin to look about you for a good level dry place, elevated some few feet above the surroundings. Drop your pack or beach your canoe. Examine the location carefully. You will want two trees about ten feet apart from which to suspend your tent, and a bit of flat ground underneath them. Of course the flat ground need not be particularly unencumbered by brush or saplings, so the combination ought not to be hard to discover. Now return to your canoe. Do not unpack the tent.

With the little axe clear the ground thoroughly. By bending a sapling over strongly with the left hand, clipping sharply at the strained fibers, and then bending it as strongly the other way to repeat the axe stroke on

* Reprinted from *The Forest* by permission of Messrs. McClure, Phillips, & Company.

the other side, you will find that treelets of even two or three inches diameter can be felled by two blows. In a very few moments you will have accomplished a hole in the forest, and your two supporting trees will stand sentinel at either end of a most respectable-looking clearing. Do not unpack the tent.

Now, although the ground seems free of all but unimportant growths, go over it thoroughly for little shrubs and leaves. They look soft and yielding, but are often possessed of unexpectedly abrasive roots. Besides, they mask the face of the ground. When you have finished pulling them up by the roots, you will find that your supposedly level plot is knobby with hummocks. Stand directly over each little mound; swing the back of your axe vigorously against it, adze-wise, between your legs. Nine times out of ten it will crumble, and the tenth time means merely a root to cut or a stone to pry out. At length you are possessed of a plot of clean, fresh earth, level and soft, free from projections. But do not unpack your tent.

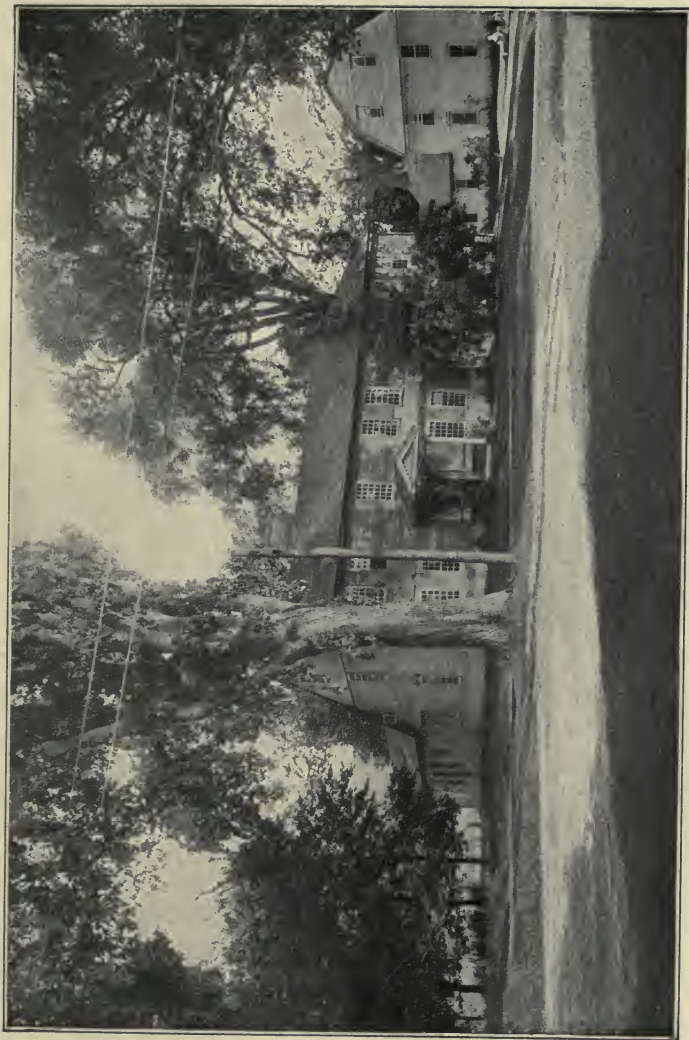
Lay a young birch or maple an inch or so in diameter across a log. Two clips will produce you a tent-peg. If you are inexperienced, and cherish memories of striped lawn markees, you will cut them about six inches long. If you are wise and old and gray in woods experience, you will multiply that length by four. Then your loops will not slip off, and you will have a real grip on mother earth, than which nothing can be more desirable in the event of a heavy rain and wind squall about midnight. If your axe is as sharp as it ought to be, you can point them more neatly by holding them suspended in front of you while you snip at their ends with the axe, than by resting them against a solid base. Pile them together at the edge

of the clearing. Cut a crotched sapling eight or ten feet long. Now unpack your tent.

In a wooded country you will not take the time to fool with tent-poles. A stout line run through the eye-lets and along the apex will string it successfully between your two trees. Draw the line as tight as possible, but do not be too unhappy if, after your best efforts, it still sags a little. That is what your long crotched stick is for. Stake out your four corners. If you get them in a good rectangle and in such relation to the apex as to form two isosceles triangles of the ends, your tent will stand smoothly. Therefore, be an artist and do it right. Once the four corners are well placed, the rest follows naturally. Occasionally in the North Country it will be found that the soil is too thin, over the rocks, to grip the tent-pegs. In that case drive them at a sharp angle as deep as they will go, and then lay a large flat stone across the slant of them. Thus anchored, you will ride out a gale. Finally, wedge your long sapling crotch under the line—outside the tent, of course—to tighten it. Your shelter is up. If you are a woodsman, ten or fifteen minutes has sufficed to accomplish all this.

The Forest, by STEWART WHITE

Are Mr. White's directions clear, orderly, complete? What one thing above all others does he wish to impress upon the reader? How does he do this? How many things does he warn the reader not to do? Has Mr. White used *you* and *your* more freely than was necessary? Try to reconstruct some of his sentences, omitting these words. Suggest an appropriate title for each para-



Photographed by Eugene D. Field

THE OLD HOME





From The Craftsman Magazine. Used by permission of the publisher

THE DINING-ROOM

graph. Put a plan of this composition on the blackboard.

EXERCISE 19

Written

Write a composition, about half as long as Mr. White's, in which you tell how to do something. Draw from your own experience, yet select if possible from the list which follows.

1. How to mark out an elliptical flower-bed.
2. How to darn stockings.
3. How to get up an amateur circus.
4. How to build a fire out of doors.
5. How to remove stains from clothing.
6. How to mark out a tennis-court.
7. How to clean windows.
8. How to locate a bee-tree.
9. How to make hay.
10. How to manage a Hallowe'en party.
11. How to wash dishes.
12. How to sweep a room.
13. How to mark out a baseball diamond.
14. How to take care of a bicycle.
15. How to catch trout.
16. How to train a bird-dog.
17. How to take a picture.
18. How to learn to swim.

CHAPTER IV

DESCRIPTION

A STORY which fails to let the reader know how its characters look and in what kind of place they live does not satisfy. Frequently an exposition is as blind as can be, until a picture is given of the thing—the machine, we will say—the workings of which are being explained. In fact it matters little what we may be talking or writing about, we are sure to need pictures sooner or later. The kind of composition which gives a picture is called description. Speaking with greater accuracy, all records of what the eyes see, the ears hear, the nose smells—all records of impressions—are called descriptions.

What is the secret of this important kind of composition? Evidently it is clearness. Before we can describe anything clearly, we must see it clearly. But even though we see a thing clearly, have it before us as we talk or write, it is seldom easy to describe it. Perhaps we use words inaccurately, or carelessly forget to mention some important detail. And even though we have seen clearly, have used words with precision, and have forgotten no detail, all may be confusing because the description

is not given in an orderly manner. It is like a machine improperly put together. If you would make your descriptions clear, be thorough, be accurate, be orderly.

✓ EXERCISE 20

Written

Imagine that one of the following things has been lost or stolen and that you have been called upon to give in ten or fifteen lines an accurate description of it. Use complete sentences.

1. A set of old china. 2. A piece of furniture. 3. A postal album. 4. A piece of jewelry. 5. A dog. 6. A cat. 7. A horse. 8. The schoolroom clock. 9. An overcoat. 10. A boat. 11. A bicycle. 12. An odd cane. 13. A school-book. 14. A canary. 15. A piece of statuary.

EXERCISE 21

Written

Perhaps Mars is inhabited and perhaps not. We will imagine that it is, and that wireless telegraph communications have been established. Messages are flying back and forth, for the Martians want to know all about our world and we are equally curious about theirs. We learn that there are no church spires in Mars, no ferryboats, no

easy-chairs; in fact there are very few things such as are familiar to us.

Write a twenty-line description for an inhabitant of Mars, selecting a subject from the following list. Make your description clear as sunlight; otherwise you will not be understood. Bring in explanation, if it is needed.

1. Church spires. 2. A ferry-boat. 3. Easy-chairs. 4. A telescope. 5. The peanut man's outfit. 6. A hurdy-gurdy. 7. A watch. 8. A jack-knife. 9. A schoolroom desk. 10. A postage stamp. 11. A bicycle. 12. An apron. 13. An electric light. 14. A banjo.

✓ EXERCISE 22

Written

Opposite page 17 is a picture of Franklin's birthplace. In many ways it differs from the houses we see nowadays. Notice the overhanging upper story, the projecting foundations, the cellar door, the small-paned windows. If you were describing it, what should you mention first? What next? How would it do to begin at the bottom of the picture and work up? Or at the top and work down? Or would it be better to give in a sentence or two a general description, then go into details, finally giving the impression the picture as a whole makes on you?

Study the picture, determine how you will proceed, then describe it as well as you can in fifteen lines.

EXERCISE 23

Written

Opposite page 32 is the picture of another old building. It is a larger, more elaborate dwelling than Franklin's; there is more in the picture to describe. Notice the trees, the shadows, the roadway—a score of things which the other picture lacks. There is more feeling in this picture, more to stir the emotions. You cannot help thinking of how much has taken place in this ancient dwelling, of the good times and the sorrowful times it knew before the days of the telephone and the telegraph. Who planted the elm trees and the lilac bushes?

Write a forty-line description of this photograph. Let the first four or five lines sketch the scene in outline, then give in systematic order the details. End with an account of how the picture impresses you, what it calls to mind. Personify the dwelling, if you wish.

EXERCISE 24

Oral

Describe a building with which you are well acquainted. Perhaps the following list will prove suggestive.

1. The oldest house in town. 2. My house. 3. The house across the way. 4. The schoolhouse. 5. A skyscraper. 6. A deserted farmhouse. 7. A log cabin. 8. The blacksmith-shop. 9. A factory. 10. The railroad station. 11. The roundhouse.

EXERCISE 25

Written

Opposite page 33 is an architect's drawing showing a dining-room in a model house. Examine it carefully to see whether you like it. What, should you say, are its dimensions? What are its most noticeable features, distinguishing it from other dining-rooms you have seen?

Describe this picture in ten or fifteen lines; then, if you care to, add five or ten lines giving your approval or disapproval of the architect's plan.

EXERCISE 26

Oral or Written

Give as accurate and telling a picture as you can of one of the following interiors. Imagine that you are talking to a blind boy. Do not forget that you have other senses besides the sense of sight.

1. Our attic. 2. Our cellar. 3. A store window. 4. The bird store. 5. A stateroom. 6. A Pullman car. 7. A country store. 8. Our pantry. 9. The woodshed.

10. A boy's room. 11. A cosey corner. 12. A beehive.
13. The waiting-room at the dentist's. 14. The school-room.
15. The waiting-room at the railroad station.
16. A section of a department store. 17. A studio. 18.
The reading-room. 19. The blacksmith-shop. 20. The
gymnasium. 21. A cave. 22. A mine. 23. A log
cabin. 24. An auction room. 25. A church steeple.
26. An engine-room.

CHAPTER V

DESCRIPTION — *Continued*

A CAMERA, if given sunlight, tells the truth. Whatever comes in front of its lens appears in the photograph. No detail is forgotten, nothing is out of its proper place. The human eye is a camera. In a way it is right to say that whatever comes in front of it is photographed on the retina. Yet we all know that much which the eye sees does not make any permanent impression; we retain merely what interests us and let the rest fade away. And in describing what we have seen not only do we give far fewer details than the camera gives, merely selecting an item here, an item there, and assuming that the imagination of the one to whom we are writing or talking will supply the rest, but we tell how we are impressed. We give our emotions. A camera does not select, a camera does not express emotions peculiar to itself; for a camera is without brains and heart.

It will be well to remember this distinction between a camera and a person, while doing the tasks which follow—tasks somewhat more difficult than you have attempted thus far. Remember that you have a brain and a heart. Remember that what

you see in a picture or a scene differs from what any one else sees in it; for no two pairs of eyes select the same things. But be like the camera in one respect. A camera stands still, except when moved by the photographer. Sometimes when we are describing a scene we tell what we see from one standpoint, and then, without notifying the reader, we continue our description from another standpoint. This, of course, causes confusion. It is well to let the reader know at the beginning of a description what the describer's viewpoint is, and of course it is essential that the reader be notified whenever there is a change in viewpoint.

✓ EXERCISE 27

Written

Think of some place out of doors which interests you exceedingly, a place you like to visit over and over again. Describe it for a friend who lives across the Atlantic. Try not only to make him see it, but to make him like it. Perhaps the following titles will prove suggestive.

1. Our swimming-hole. 2. A trout-pool. 3. A way-side watering-trough. 4. A village green. 5. A nook in the woods. 6. A flower garden. 7. A maple grove. 8. The picnic-grounds. 9. The apple-orchard. 10. The school-yard. 11. The lumber-camp. 12. A bit of a city park. 13. The wharves. 14. The athletic field. 15. The mill-pond. 16. The tennis-courts.

EXERCISE 28

Oral or Written

① To describe clearly an extended view calls for more ability than any task assigned thus far; for where the eye sees so much, the necessity of selecting a few things from among many becomes great, as does the necessity of having a definite plan. In the first canto of Scott's *Lady of the Lake* there is a most elaborate description of the Trossachs, a wild glen. First, Scott gives in a few sentences a general description. Then, beginning at the bottom of the ravine and gradually climbing to lofty peaks, he describes the vegetation. Finally he pictures a rivulet running through the glen, telling how it winds in and out, and, growing larger and larger, at length flows into Loch Katrine. Not only is his description very thorough and orderly; it is made beautiful and vivid by means of comparisons. The rocky summits suggest to him turrets and domes and battlements. The brier-rose and the creeping shrubs are banners. The streamlet, as it broadens here and there, forms a dark-blue mirror. Many of the trees clinging to the rocks are likened to brave warriors. Scott was a poet, with an eye trained to see beauty, and a mind that was quick to discover likenesses. But we are all poets to a degree, and can train ourselves to make, in a natural way, little comparisons that add beauty and vividness.

Describe the English lake shown in the illustration (opposite page 48) entitled Rydal Water. Try to profit by the suggestions given in the preceding paragraph.

EXERCISE 29

Oral or Written

Describe an extended view with which you are very familiar, giving your composition one of the titles suggested below.

1. The city as seen from the top of a high building.
2. From the brow of the hill.
3. A large pond.
4. A country road.
5. Tracing the course of a stream.
6. A range of hills.
7. Looking down on the harbor.
8. A farm.
9. A village seen in the distance.
10. A battle-field.
11. Looking down a city street.
12. A park.

✓ EXERCISE 30

Written

Opposite page 49 is a reproduction from a painting by Breton. It is called Song of the Lark. Does it interest you at all? It may not at first, but probably if you study it long enough interest will come. Where, should you guess, is the scene laid? Is it the sun that is rising behind the trees in the background, or the moon? Where is the girl going?

How old is she? Does she look strong, vigorous, healthy? Is she an intelligent girl? Is she happy? Is she poor? In what respect is her costume unusual? She is listening, is she not? How does the painter let you know that she is listening most intently? When a great painter makes a picture, he has, usually if not always, a thought which he wishes to impress. Do you catch the thought lying back of this picture?

Describe Breton's Song of the Lark and tell what the picture means. Pay particular attention to the expression of the girl's face.

✓ EXERCISE 31

Written

To give in a few lines a clear description of a person is of course most difficult; for such a description should tell far more than that which the camera tells. Notice the following, for example, taken from a recent number of the Literary Digest.

He is forty-six, a shy, gentle little man, seldom speaking, blushing when applauded, stuttering if suddenly accosted, and dismayed when people call him "master." He wears a close-fitting black frock coat. He is bald as an egg; his cheeks are bordered with a short gray beard; his strong, straight nose carries a pair of thick, round glasses, and the eyes that look through them are mild and a trifle wearied.

No doubt you will agree that this is a good description, and that it is good because it tells far more than could any photograph.

Here is another pen-portrait, taken from *Dombey and Son*. Perhaps it tells but little more concerning Mr. Bunsby than would a photograph; but it surely reveals the personality of Mr. Dickens. Can you tell how this portrait differs from the one just considered, as regards the method of description?

Immediately there appeared, coming slowly up above the bulkhead of the cabin, another bulkhead—human, and very large—with one stationary eye in the mahogany face, and one movable one, on the principle of some lighthouses. This head was decorated with shaggy hair, like oakum, which had no governing inclination towards the north, east, west, or south, but inclined to every point upon it. The head was followed by a perfect desert of chin, and by a shirt-collar and neckerchief, and by a dread-nought pilot-coat, and by a pair of dread-nought pilot-trousers, whereof the waistband was so broad and high that it became a succeedaneum for a waistcoat, being ornamented near the wearer's breast-bone with some massive wooden buttons, like backgammon men. As the lower portions of these pantaloons became revealed, Bunsby stood confessed; his hands in their pockets, which were of vast size; and his gaze directed, not at Captain Cuttle or the ladies, but to the mast-head.

Write a description, from ten to twenty lines long, suggested by one of the titles given below.

Try to make the portrait reveal character. Imagine that the person whom you are describing is doing some characteristic thing.

1. Grandmother. 2. The tramp. 3. A small boy with new rubber boots. 4. The disgusted fisherman. 5. The postman. 6. My best friend. 7. A beggar. 8. The baby. 9. The grocer's clerk. 10. Father. 11. Our doctor. 12. George Washington. 13. The electric car conductor. 14. The automobilist. 15. "Any rags?" 16. The hotel clerk. 17. The organ-grinder. 18. The boy who sits across the aisle. 19. The peanut man. 20. The girl behind the notion counter. 21. The football novice. 22. The small boy at the circus. 23. Faces seen at the Zoo. 24. The judge. 25. A face from the family album. 26. A successful cartoon. 27. Our parrot. 28. A mischievous girl in school.

CHAPTER VI

ARGUMENT

NARRATION tells a story, exposition explains, and description pictures. A fourth kind of composition, which consciously or unconsciously we use many times a day, is argument. When we try to reason out what is true, what is right, what is expedient, we argue. Success in life depends in no small measure upon one's ability to argue, for through argument we convince others and persuade them to do as we wish. Training counts here quite as much as it does in other kinds of battle, and there is no better place in which to begin systematic training than a school debating club. By all means join one as soon as you can, whether you are a boy or a girl. Learn to talk fearlessly when facing an audience. Learn how to defend yourself without losing your head or your temper when under fire. Here are a few simple suggestions which may help you in your early attempts.

1. In preparing a debate it is necessary to spend a good share of your time in collecting facts. Before you can argue intelligently you must know your subject thoroughly. The judges too must be educated; otherwise they cannot determine whether

your arguments are sound. Burke, one of England's ablest debaters, often devoted over a third of a speech to a clear statement of facts—information which his hearers needed before they could see the force of his arguments. Lincoln, it is said, won his law cases largely through his patient, thorough way of spreading out before judge and jury all the facts, rather than through shrewdness in argument. Be well informed yourself, then inform those whom you are addressing: that is surely the first thing in all debate.

2. The facts having been ascertained and clearly presented, it is time to advance reasons or proofs. In later years, if you remain in school, you will learn that there are certain definite ways of proving things, but to attempt to explain them now would probably end in confusion; so we will confine ourselves to three suggestions.

First, do not try to give too many proofs. Of ten which may occur to you, probably several are a little wide of the mark, do not really prove anything which you are under obligation to prove; and several others, it may be, are after all too feeble to be of much value. Can you not spare them? Two or three strong proofs will be enough. A well-directed cannon is worth dozens of shot-guns.

Second, remember that merely stating an argument amounts to little. You must put facts back of it; you must restate it this way and that, illustrating it by example after example; you must clear



RYDAL WATER





SONG OF THE LARK

away objections which may interfere with its acceptance. Drive it home.

Third, see that your matter is well arranged. Let your hearers know early in your plea what, in a general way, is to be your line of proof. It is equally important that you turn back, just before closing, and review what you have said, summarizing, condensing everything into a nutshell.

✓ EXERCISE 32

Oral

A statement to be debated is called a proposition. The proposition should be so simply and clearly stated that there can be no doubt in regard to what it means; for if one side understands the question in one way and the opposing side in another way, there can be no fair contest. Many school debates end in a tangle because this matter is not properly attended to; and in the world at large it is probably true that wrangling and the hard feelings sure to follow are due less to a real difference in opinion than to carelessly worded and carelessly interpreted statements.

Point out words in the following propositions which are too indefinite. Try to so reword each statement that it will no longer be vague.

1. Sunday recreations should be prohibited.
2. Girls should be taught manual training.
3. Cheap books

ought not to be circulated by public libraries. 4. It is wrong to hunt and fish. 5. Polar expeditions do not pay. 6. Too many hours a day should not be devoted to exercise. 7. Everybody should attend church. 8. City stores should close half a day a week during warm weather.

✓ EXERCISE 33

Written

Select two propositions from those found below. Find three reasons in support of each and three against; arrange these in the order of their importance, placing the strongest last.

1. Two half-holidays a week would be better for our school than one whole holiday. 2. Two sessions, one in the forenoon and one in the afternoon, would be better for our school than the present single session. 3. Monday would make a better school holiday than Saturday. 4. Every boy should own a dog. 5. All cats should be exterminated. 6. Girls should contribute money to help defray the expenses of our athletic association. 7. If a street car is crowded, able-bodied men should offer their seats to ladies who are standing.

✓ EXERCISE 34

Written

Take one of the reasons which you advanced in the preceding exercise and, using it as the first sen-

tence of a paragraph, add a number of sentences reënforcing it. Explain, illustrate, or do whatever you think necessary to make your reasoning effective.

Take one of the reasons which you advanced in the previous exercise and try to show that it is weak or wholly false. .

EXERCISE 35

Oral

No matter how carefully a military campaign may be planned, the opposing generals are practically sure to meet some surprises. The unexpected happens; things do not work out as planned. It is the same in debate, which after all is a kind of warfare. Frequently the enemy discovers weak spots in what you have thought were your strongest arguments. Even though you have, very properly, studied both sides of the question with equal care, counter-arguments will be advanced which have not occurred to you at all, it may be. Such unexpected turns call for quick, clear thinking, ability to judge whether an attack is worth noticing or merely a ruse, ability to detect in one's opponent's argument a fallacy. A fallacy is an unsound or deceptive course of reasoning. It may take many different forms, and when cleverly disguised is often hard to detect, especially in the heat of debate.

Show wherein consists the fallacy in each of the following. Make your explanation as clear as if you were taking part in a debate.

1. Boys should not be allowed to go in bathing, for bathing frequently leads to fatal accidents.
2. For three years in succession it has rained on circus day; therefore circuses cause rain.
3. It always rains on circus day. To-morrow is circus day; therefore it will rain to-morrow.
4. When I asked Mary what time it was, she glanced at the clock and then said, "Ten-thirty." But when I looked at the clock a minute later, it was but twenty-nine minutes of ten. Therefore Mary meant to deceive me.
5. Mr. Clark the machinist says that my bicycle is very well made, but Tommy Jones and his brother William both say that it is worthless. Since two pronounce the wheel poor and only one pronounces it good, I conclude that I have a poor wheel.
6. Many great men have been wretched penmen. I am a wretched penman; therefore I shall be a great man.
7. Birds can fly. I am much larger and wiser than any bird; therefore I too should be able to fly.
8. If I want a canoe I must buy one or else steal one. Since I cannot degrade myself sufficiently to steal, I shall never have a canoe unless I buy one.
9. Mary, who is five feet tall, looks charming in a blue gown. Therefore Edna, who is also five feet all, would look charming in a blue gown.
10. The flowers of the field do not toil, yet how beautiful and happy they are! Therefore I will not toil.
11. I have never seen a purple cow, nor have I ever heard of one; therefore there are no purple cows.
12. Either it rains or it does not rain. It does not rain; therefore it rains.
13. The umpire said that the runner was safe at third base; but the runner admits that

he was out. The third baseman is uncertain. I conclude that the runner was out.

EXERCISE 36

Oral

Let every pupil come to class prepared to advance arguments for or against two of the following statements, the two to be previously selected.

The instructor will arrange in parallel columns on the blackboard arguments given for and against each proposition. As often as an argument is fairly refuted by any one, a line will be drawn through it. At the close of the period a vote will be taken to determine whether the statements are true.

1. The girls should have an athletic association as well as the boys. 2. Pupils ought not to try to earn money while attending high school unless compelled to do so to support themselves. 3. Latin is a more useful language than French. 4. Every boy should be taught how to use firearms. 5. Football should be abolished. 6. Badges of honor should be given for excellence in scholarship, just as now they are given for success in athletics. 7. The school paper is of as much importance as the school athletic association. 8. Tennis is a better game than golf.

EXERCISE 37

Oral

Let the class select four members to debate one of the following propositions a week later. Those not selected will have the privilege of volunteering on either side.

1. The orator exerts a greater influence than the editor. 2. The dramatist exerts a greater influence than the novelist. 3. Shylock is a nobler character than Isaac of York. 4. Rebecca is a nobler woman than Rowena. 5. The posting of advertisements on billboards should be prohibited by law. 6. The millionaire is more to be pitied than the man who has an income of fifteen hundred dollars a year. 7. The publishing of cartoons of the President should be prohibited by law. 8. The dog is a nobler animal than the horse. 9. The doctor's profession is nobler than the lawyer's. 10. Two years of travel constitutes a better preparation for life than four years in college.

EXERCISE 38

Written

Defend either side of one of the following propositions.

1. A private workshop is better for the average boy than a library of one hundred well-chosen books. 2. A sailboat would be better for me than an automobile. 3. Our school should have an athletic field. 4. Birds

reason. 5. The boy who lives in the country is more to be envied than the boy who lives in the city. 6. It is dishonest to get aid from a fellow pupil. 7. It is useless to own books, if one has access to a good public library. 8. Lee was a greater commander than Grant. 9. The navy did better service, during the Civil war, than the army.

omit

2 da.

CHAPTER VII

LETTER-WRITING

A LETTER is but a composition. Whatever practice we give ourselves in telling accurately and in a pleasing manner what we have heard or seen, what we have felt, what we believe, will help us to write better letters. There are, however, certain rules with which one should be familiar, rules established by custom in regard to how letters should begin and close. These will now be considered.

Every complete letter, it is well to remember, has seven parts: the heading, which tells where and when the letter is written; the address, which tells to whom it is written; the salutation or greeting; the body or letter proper; the leave-taking—*Yours truly* or *Very truly yours*, for example; the signature of the writer; the superscription, or that which is written on the envelope. Perhaps the best way to fix in the mind how these parts should be arranged will be to examine them one or two at a time through illustrations.

The heading is commonly placed in the upper right-hand corner of the first page, an inch or two from the top and fairly near the right-hand edge.

Heading

158 Corporal St., Hartford, Conn.
Oct. 25, 1904

In the model above, the various items are arranged in two lines; but one, two, or three lines may be used, according to the writer's taste. The date always comes last and should never be omitted, no matter what the character of the letter may be. But the rest of the heading—that which tells where the letter is written—need not be given in full or at all, if the one to whom the letter is written knows perfectly well where the sender lives. Sometimes in social correspondence, but never in a business letter, the address of the sender and the date of writing are placed at the close rather than at the beginning. This is shown in specimen letters on later pages. Note that where two or more items are in the same line they are separated by the comma, but that no comma is placed at the end of a line, and no periods are used except after abbreviations. In other words, punctuation-marks are placed only where they are actually needed.

Heading and address

158 Corporal St., Hartford, Conn.
Oct. 25, 1904

Ditson, Spalding, & Company
21 Elk St., Philadelphia

In a business letter the *address* comes invariably a space or two below the heading and near the left margin, the items being arranged in one, two, or three lines, grouped symmetrically. Here, as in the heading, no punctuation is needed at the ends of lines. In letters not of a business character, the address is commonly placed at the close. In writing to intimate friends or to relatives, the address is of course unnecessary and is omitted altogether.

Heading, address, and salutation

158 Corporal St., Hartford, Conn.
Oct. 25, 1904

Ditson, Spalding, & Company
21 Elk St., Philadelphia

Gentlemen:

X I am in receipt of your letter of the

The *salutation*, you will note, comes a space below the address, in a business letter; in other letters where the address is omitted, a space or two below the heading. In either case, it begins at the left margin. If, however, the address is all on one line, and is very short, it is better to begin the salutation below the last letter of the address. Generally it is followed by a colon. What the salutation should be varies widely with circumstances. *Sir* and *Madam* are seldom used in ordinary correspondence, being very formal and frigid.

Dear Sir, *Dear Madam*, *My dear Sir*, and *My dear Madam* are commonly used in business correspondence, and in letters to strangers or to those with whom one is not intimately acquainted. They are dignified and courteous. *Dear Madam* is the

Heading, address, and salutation

158 Corporal St.
Hartford, Conn.
Oct. 24, 1904

Professor John Tabb

Dear Sir:

It will give the members of the Primrose Club great pleasure if they may have your

proper salutation in a letter to an unmarried woman with whom one is not acquainted, yet it is also correct to write *My dear Miss Blank*. *Gentlemen and Mesdames* are practically the only forms now used in writing to business firms. *My dear Mr. Blank*, *My dear Mrs. Blank*, and *My dear Miss Blank* are used in social correspondence, though if Miss Blank is no longer young, *Dear Madam* is a better form. It is not necessary to suggest the scores upon scores of informal and affectionate salutations, of which *Dear John* and *Dear Mary* are the simplest types. Note that in all salutations *dear* does not begin with a capital

except when it stands first, but that *Sir, Madam, Miss*, etc., being titles of respect, do begin with capitals.

The *body*, or letter proper, should begin a space below the salutation and immediately under the colon. There are few set rules to observe, yet here are hints which may be of service.

First, business letters should be clear and brief, for time is valuable and misunderstandings expensive. Second, to begin with *As I have nothing else to do, I will write*, etc., etc., or *Having nothing else to do, I thought I would*, etc., etc., is surely uncomplimentary. It is, of course, unnecessary to conclude a letter with *Having nothing else to say, I will bring my letter to a close*. Especially in business correspondence, it is well when answering a letter to refer to it in the first sentence, giving its date. Third, avoid contractions. *Y'rs* for *yours*, *rec'd* for *received*, &—except in firm names—for *and* are not in good taste. We may write *etc.* for *et cetera*, however, and in business correspondence *inst.*, *prox.*, and *ult.* are allowable abbreviations for Latin words meaning *this month*, *next month*, and *last month*, as in the expression *your letter of the 21st inst.* Other indications of haste, such as undotted i's, uncrossed t's, lines crowded at the ends, neglected indentions, and above all scrawling penmanship, are, even though not intended to be so, disrespectful. Finally, fill the pages in regular order, unless but two pages of a folded sheet are needed, when the first and third may be used; and

write across the page as the lines are arranged in a printed book.

You will find enclosed a check for ten dollars and fifty cents, the amount due according to your price-list.

Yours truly,
William H. Burbank

Leave-taking and signature

The *leave-taking* should come a space below the body. Its position varies somewhat, according to its length. There are many forms, the most common being *Yours truly*, *Very truly yours*, *Yours respectfully*, and *Yours sincerely*. Note that only the first word of the leave-taking begins with a capital, and that the last word is followed by a comma. It is best not to conclude the body of a letter with a sentence beginning with a participle and tacked on to the leave-taking. Instead of *Hoping I may hear from you soon*, *I remain*, etc., write simply *I hope to hear from you soon*. *I remain*, once popular, is slowly disappearing. Be very careful not to write *Yours respectively* for *Yours respectfully*.

The *signature* comes a space below the leave-taking, and near the right edge of the page. Except in informal letters, use for signature the name you wish your correspondent to use in reply. Confusion often arises when married women employ two signatures interchangeably. Mrs. Clark may

sign her letters *Mary Alton Clark*, yet wish to be addressed as Mrs. John K. Clark. In such case she writes, a space below her signature and near the left margin, *Please address Mrs. John K. Clark*. Confusion arises also in regard to the sig-

Very sincerely yours,
Mary Alton Clark

Please address
Mrs. John K. Clark

Leave-taking and signature

nature of an unmarried woman. If Mary Alton is unmarried, she should, in writing to a stranger, follow the rule just laid down for married women,

Superscription

Mr. Henry K. Winslow
234 Spangler Avenue
Philadelphia
Pennsylvania

writing below her signature and to the left, *Please address Miss Mary Alton*.

✓ The proper arrangement of the *superscription* varies with the shape of the envelope. Note the order in which the items are given: name, street

Miss Mary Alton
234 Spangler Ave.
Philadelphia
Pennsylvania

address, city, state. The postal regulations call for a fourth item, the county. This is a reasonable request, but it is often disregarded, especially in New England. If used, it should be on a line

Mr. John H. Williams
9521 Calumet Ave.
Chicago
Illinois

Care of Mr. Edward F. Jones

below the city or town. Note that all punctuation is omitted except the period following abbreviations. Here are a few hints in regard to superscriptions.

First, see that the envelope is right side up before addressing it. Second, place the stamp where it belongs—in the right-hand corner, not upside down nor diagonally. Third, write the address very plainly, giving the county except in cases where you are positive that it is unnecessary, and giving the state without abbreviation. It is never quite safe to write merely *City* or *Town*, when sending in-town letters, yet the practice is unfortunately common in social correspondence. In writing to a person who is away from his home—for example, staying with a friend—send the letter *Care of* the one with whom he is staying. Fourth, unless you use the regulation stamped return envelope furnished by the government, it is safest for the sender to write his name and address in the upper left-hand corner of the envelope. Fifth, write *28 West 56 Street*, not *No. 28 W. 56th St.*; *Reverend John M. Clark, D.D.*, not *Rev. Dr. John M. Clark*; *Dr. John M. Jones*, not *John M. Jones, M.D.*; *Professor Harold L. Lake*, not *Prof. Harold L. Lake, M.A.*; *John M. Geer, Esq.*, not *Mr. John M. Geer*, if Mr. Geer is a lawyer, or prominent in public affairs; *Mr. John M. Clark, Principal of Blank Academy*, not *Prin. John M. Clark*. Place *Hon.* before the names of judges, mayors, and governors.



THE LAST MUSTER





Photographed by Eugene D. Field

SNOW-BOUND

No doubt many of these details are familiar to most young people, for we are taught how to write letters almost as soon as we know how to read. But merchants, manufacturers, and business men generally, constantly complain that their clerks do not know some of the simplest rules of letter-writing; and it is to be feared that the same charge might be brought against those who write social notes. We are growing careless. It has seemed best, therefore, to treat the subject with unusual thoroughness. Here are a few final words of caution.

Use black ink, a good pen, and white paper of good quality, unruled, unperfumed. Envelopes and paper should match. Beware of "Letter Writers," little volumes containing specimen compositions to meet every occasion. It is better to be one's self, even if mistakes do occur, than blindly follow a model. There are, however, reliable works which are well worth consulting. *The Etiquette of Correspondence* by Helen Gavit, *Studies for Letters* by Frances Callaway, and *The Correspondent* by James Wood Davidson are full of good suggestions.

EXERCISE 39

Oral

Answer the following questions.

1. Name the seven parts of a complete letter. Under what circumstances may some of the parts be omitted?

2. What information is given in the heading? In what order are the items arranged? What item of the heading should never be omitted? How should the heading be punctuated? If the address given in the heading is not the one to which the writer wishes a reply sent, how does he indicate this?

3. What is the proper place for the address? How should it be punctuated? Why in a business letter is it best to place the address before the body? Why is the address necessary at all?

4. How should the salutation be capitalized and punctuated? Where should it be placed? What is the proper salutation for a letter to an unmarried woman?

5. Where should the body of a letter begin? Why is it advisable in answering a letter to refer to it by date? What two objections can you make to the following beginning: *As I have nothing else to do, I thought I would write you a letter?*

6. Give the more common forms of leave-taking. How should the leave-taking be capitalized and punctuated?

7. What advice can you give in regard to the signature of a letter?

8. What items of information should appear in the superscription?

1 doz.

CHAPTER VIII

LETTER-WRITING — *Continued*

HERE are sixteen specimen letters. Study them carefully. Try to find in them things which are not quite as you think they should be. There are questions on a later page which will test the thoroughness with which your work is done.

I

158 Corporal St., Hartford, Conn.

Oct. 25, 1904

Ditson, Spalding, & Co.

21 Bow St., Philadelphia

Gentlemen:

Please send by Adams Express the following articles:

1 doz. Keepwell tennis balls.....	\$4.00
1 Kramer racket, 16 oz.....	4.00
1 Kramer racket, 14 oz.....	4.00
1 tennis net, "Quality A".....	1.60
1 marker	.75

You will find enclosed my check for the proper amount.

Yours truly,

William H. Burbank

2

DITSON, SPALDING, & COMPANY
DEALERS IN ATHLETIC GOODS
21 BOW STREET, PHILADELPHIA, PENNA.

Philadelphia, Oct. 26, 1904

Mr. William H. Burbank
158 Corporal St., Hartford, Conn.

Dear Sir:

Accept our thanks for your favor of the 25th inst. containing an order for tennis goods and enclosing check for fourteen dollars thirty-five cents (\$14.35). We are sending the articles by to-day's express, charges paid. You will find enclosed a receipted bill.

Gratefully yours,
Ditson, Spalding, & Company

3

123 Garden Street
Maplewood, Vermont
Nov. 3, 1904

Cairn & Company
29 Mayflower St.
Boston, Mass.

Gentlemen:

The Round Table, a literary club of forty seniors in Maplewood High School, is to take up this winter a study of letters based upon the published correspondence of Longfellow, Stevenson, and one or two others. Our purpose in planning such a course, aside from the enjoyment coming from a somewhat intimate acquaintance with the authors studied, is to teach our-

selves something of the art of letter-writing. It has occurred to us that the first requisite of a good letter is good stationery. Your local representatives, Messrs. Wood & Towles, suggest that perhaps you will be willing to send us a few samples of what you consider correct in quality and style.

Our club has no treasury; it can therefore offer you no compensation, except the comfortable feeling that one experiences when aiding a good cause. It would be known, however, that you were the donors, and that your line of stationery is carried by a local firm. Perhaps some of our members would be led, sooner or later, to adopt your papers. But this is, of course, conjectural. If the request seems unreasonable, be assured that we shall in no way be offended.

Very truly yours,

Alice Helene Cowles,
Secretary

V 4

CAIRN & COMPANY
FINE PAPER MANUFACTURERS
29 MAYFLOWER ST., BOSTON, MASS.

November 5, 1904

Miss Alice Helene Cowles
Maplewood, Vermont

My dear Miss Cowles:

Your letter of the 3d inst. is at hand and noted. We will make up for you three folders showing various styles of high-grade papers in different sizes, and arranged in such a way that they can be exhibited conveniently. It will take several days to prepare

these folders; we will, however, send them as soon as possible.

We are interested in the plan of your club, and wish you to feel that we esteem it a privilege to grant your request.

Yours very truly,

Cairn & Company

5

111 Pine St.

Deerford, R. I.

Oct. 2, 1904

Dear Sir:

Permit me to thank you for your letter published in a recent issue of the Morning Chronicle. We boys feel precisely as you do about the matter. It does seem as if in a city containing so many parks there might be found some place where football could be played. We realize that the game is not one that helps grass to grow, and that spirited contests often attract noisy crowds. Doubtless there are still other drawbacks. Yet it does seem as if there were good points enough to overbalance the bad ones, and that the game deserves a public field. It is therefore a great pleasure to have you champion the cause.

You will pardon me, I hope, for sending you this note. Your letter pleased me so much that I have allowed myself to forget that you are a stranger, and probably too busy to read a boy's letter.

Respectfully yours,

John Hartley Hale

Mr. Henry Clark Wilson

38 Schumann Terrace

6

38 Schumann Terrace
October 5

My dear young friend:

Few men are too busy to read a carefully written letter from a schoolboy, especially if it contain a compliment. At any rate, I have read your letter with interest.

Just what can be done to bring about the end we both desire, I do not at present clearly see; but perhaps some way will appear before long. It occurs to me as I write that I might, temporarily, help out by letting the boys use my lot, corner of Broad and Lincoln streets. It is not perfectly level, and there is a muddy spot in one corner which would have to be filled in. To remedy this defect would cost but little, however, and I think I could attend to it.

If the plan pleases you, will you not call at my house Friday evening at eight that we may talk it over?

Yours very truly,
Henry C. Wilson

7

264 Capron Street
January 4

Mrs. J. C. Simpson
239 May Street

Dear Madam:

I learn through your advertisement in to-night's Times that you desire a young girl to read to you and to write letters from dictation. Please consider me an applicant.

I am sixteen, a high school senior. I am not a trained

reader; that is, I cannot read with elocutionary effect. Nor can I claim to be unusually good in composition. It seems to me, however, that I should be able to read ordinary prose distinctly, and write with reasonable accuracy. By permission I refer you to Principal Wilbur F. Howells, who may be addressed at the high school.

I shall be pleased to call at your home whenever it may be convenient to you.

Very truly yours,

Adele M. Peberdy

✓8

Dear Ellinwood:

This will introduce to you my very good friend John Hartwell, who is to be in Waveland for a few weeks. You will find him a capital fellow, with athletic likings similar to your own. I am sure you will take pleasure in doing what you can to make his stay agreeable.

Your old-time college mate,

Marshall Hagar

34 Edgewood Place

November 24

9

Dear Miss White:

Please excuse me for being absent yesterday, and for not being prepared to recite to-day's lessons. Mother was quite ill, and it became necessary for me to remain at home and care for her.

Yours very truly,

Alfreda Roeder

June third,

10

Wednesday, 8 a.m.

Dear Tom:

Lunch at twelve to-day. Come. Don't wear fine clothes, for the ponies need exercising. We shall want to take a long scamper out to the Camp and back. Remember, I never take "No" for an answer. James, who bears this note, has orders to seize you by force of arms if you show the slightest sign of resistance.

Yours,

Pembroke the Terrible

11

69 Peebles Court

My dear Miss Chadwick:

If you have no engagement for Wednesday evening, October tenth, will you not give us pleasure by dining with us informally at seven?

Very sincerely yours,

Margaret Harmon

Saturday, October sixth

12

2251 Girard Avenue

My dear Miss Harmon:

It will be a great pleasure to dine with you Wednesday, October tenth. How thoughtful you were to remember that mother's absence from home would leave me alone!

Very truly yours,

Elizabeth Chadwick

Monday, October eighth

13

Mr. and Mrs. Simpson request the pleasure of Mr. Wheeler's company at dinner on Wednesday, June twenty-third, at seven o'clock. To meet Mr. James Larkin.

23 Lear Street, June nineteenth

14

Mr. Wheeler regrets that a previous engagement prevents him from accepting Mr. and Mrs. Simpson's kind invitation to dine with them Wednesday, June twenty-third.

11 Rowe Avenue, June twenty-first

15

Mr. Wheeler accepts with pleasure Mr. and Mrs. Simpson's kind invitation to dine with them Wednesday, June twenty-third, at seven o'clock.

11 Rowe Avenue, June twenty-first

16

Simsbury, Conn.

October 13, 1904

Dear Mother:

It seems an age since you left us, but I suppose you have barely arrived and begun to "do" the Fair.

The post-cards came, and are almost as pretty as the German ones. We have swapped, because Fay liked mine better than hers, and she has taken her birthday money to buy an album. I have promised to help her put all her cards into it next Saturday, if it happens to

be rainy so that we cannot go chestnutting again. Privately, I hope it will be pleasant.

She and I take turns sitting at the head of the table, and you can imagine what a morsel she looked last night, sitting there so erect and dignified in your great carved chair. Katy had another accident with the china—only a common blue cup—and you would have smiled to hear her say, “It doesn’t matter,” just as kindly as you would have done. And she declined a second portion of pudding, too, though it was the kind she ordered and was very good.

I believe I promised to write you about my new teachers. I was so unreconciled to parting with my dear Mr. Graves, and I even dared to tell him so. But he smiled at me in his own pleasant way, and only said, “You see, Miss Dale, I can’t be with you always!” I haven’t had time to “size up” the new ones yet, but thus far one of them seems so stern and the other so lovely and expectant that I can’t possibly slight either lesson, and so, between the two of them, I see strenuous days ahead.

Your loving eldest,

Edith

P. S. Fay sends love, and says to write to her.

EXERCISE 40

Oral

Answer the following questions.

1. In the first specimen letter, might the heading have been given a different arrangement? Why is the state

not given in the address? Is the comma after Spalding necessary? What advantage is there in placing each item of the order on a separate line? Was it necessary to mention the price of each article? Why mention that a check accompanies the letter?

2. Was it necessary, in the second letter, to repeat the word Philadelphia in the heading? What is the meaning of *inst.*? What would *the 25th ult.* mean? Why do Ditson, Spalding, & Co. mention the receipt of their customer's letter?

3. How does the arrangement of the heading and address in the third letter differ from the arrangement of the heading and address in the first two? What is the uncontracted form of Messrs.? Why did not the secretary of the Round Table put *Miss* before her name?

4. Why, in the fifth letter, is the address placed after the body? Why, in the sixth, is it omitted? How do you account for the difference between the leave-takings in these two letters?

5. Account for the incompleteness of the heading and the address in the seventh letter? Where else might the heading have been placed? Had Mrs. Simpson been unmarried, what would have been the proper salutation? Criticise this letter of application, noting the good points and also anything which you think might be improved. What ought a letter of application to tell? Why should it, ordinarily, be brief?

6. Is it polite to seal a letter of introduction? What advantage is there in writing in the lower left-hand corner of the envelope containing a letter of introduction the words *Introducing Mr. ———*? Why, in this specimen letter, is the heading placed after the body and abbreviated somewhat? Under what circumstances

should a letter of introduction contain the complete address of the sender? Why should such a letter be brief and contain nothing but the introduction?

7. Study carefully the invitations contained in letters ten, eleven, and thirteen; then explain with accuracy how and why they differ. Comment in the same way on the replies to these invitations. Why do letters thirteen, fourteen, and fifteen contain no signature?

8. Important as it is to be careful about the conventionalities of letter-writing, they are, after all, of secondary consideration. What makes a letter from a friend delightful? Why do you read some letters many times, while others fail to interest you at all? What, then, is the secret of good letter-writing?

EXERCISE 41

Written

Come to class prepared to do the following tasks at the blackboard.

1. Write the introductory and concluding parts—all, that is, except the body—of letters to five different firms.

2. Write the introductory parts of letters to the following: a doctor, a clergyman, a professor, the principal of a school, and a Miss Mary L. Jordon of 2251 Hecla Avenue in Chicago.

3. Direct envelopes to the following: a business house in New York, a clergyman in Cleveland, a physician living in a Maine village, the editor of a newspaper, a cousin of your own age who is visiting relatives in New Orleans, a boy friend who is spending the winter in

Edinburgh, a lawyer of your own town, the secretary of a college, the mayor of your city or the first selectman of your town, your aunt who is staying at the Waldorf Astoria in New York, two sisters whom you are inviting to lunch, Mr. and Mrs. Blank whom you are inviting to dinner.

4. Write appropriate headings for letters supposed to be written to-day from the following places: your home, the school, the Auditorium Hotel in Chicago, the steamship Tethys in mid-ocean, a village in Arizona, a camp in the woods.

CHAPTER IX

LETTER-WRITING—*Continued*

EXERCISE 42

Written

Write one or more letters, according as your instructor may determine, selecting from the following group.

1. To a friend, congratulating him on having won a prize in a tennis tournament. 2. To a school friend, inviting him to dine with you informally. 3. To Mr. and Mrs. Blank, accepting an invitation to dine with them Wednesday. 4. To your postmaster, asking him to forward your mail to a certain place for a given time. 5. To Perry Mason Company, asking them to send you the Youth's Companion for one year. 6. To the secretary of Blank College, asking him to send you a catalogue and also specimen entrance examination papers. 7. To the local paper, asking to have inserted for three issues an advertisement which you enclose. 8. To a friend, informing him that he has been elected a member of the school debating club, and explaining to him the nature of the organization, the time and place of meeting, etc. Express the hope that he will accept the election. 9. To the secretary of the debating club, answering the letter

called for in the preceding. 10. To your teacher, asking to be excused from reciting. 11. To your teacher, explaining your absence from school.

EXERCISE 43

Written

Perform one of the tasks called for below.

1. You are contemplating spending your next long vacation in ———. Write to a friend who has been there, asking for information in regard to such things as you wish to know before making your decision. 2. Answer a letter inquiring about the place in which you spent your last vacation. Imagine that the letter is from a friend of your own age. 3. Your friend ——— is coming to town with some friends who wish to see the principal places of interest. He writes to you for advice. Map out for him a forenoon, or a whole day, of sight-seeing. Doubtless the party will get hungry; suggest where a good dinner may be obtained. Be very clear in all your statements. 4. Reply to a letter from some one of your own age asking what to read. Do a little more than give the titles of books, but do not interfere with your friend's enjoyment by telling too much about the volumes you recommend. 5. Write a mid-summer letter to a classmate, asking him to contribute an article to the school paper. Explain that as editor you have found it difficult to obtain suitable material for the October number. Discuss the kind of article you think the readers would enjoy, and mention two or three topics on which you think he could write entertainingly.

6. Imagine that you are a college graduate. Write to a schoolgirl who has consulted you in regard to the advisability of joining a debating club.

EXERCISE 44

Written

Perform one of the tasks called for below.

1. Answer one of the following advertisements:

Wanted: A high school boy who writes a good hand and can spell correctly, to do clerical work afternoons and Saturdays. Apply by letter to J. D. Flynn, 86 Miles Building.

Wanted: High school girl to act as amanuensis afternoons to elderly lady. Apply by letter to Miss Sarah Levermore, 99 Cordial St.

2. John Carroll advertises that he wishes to exchange his canoe for a bicycle. The canoe can be seen at Dolphin's boat-house, foot of Barnacle St. Write the advertisement and also a letter in reply to it.

3. The local paper has credited you with a brilliant play in football which in reality was made by some one else. Write to the editor suggesting that correction be made.

EXERCISE 45

Written

Perform one of the tasks called for below.

1. Charles, in his letter to you, finds fault with Mr. Henty's stories. Reply, defending the author. 2. Mary, with whom you have attended school in the city for years, has moved to a small town. In a fit of homesickness she writes a letter in which she bewails her fate and enumerates the many disagreeable features, both in school and out, of life in a small town. You reply, trying to cheer her, and attempt to show that what seem to be disadvantages may in time prove blessings. You remind her of some of the disadvantages of city life which she has overlooked. Do not simply give enumerations, but enlarge upon each argument till it acquires force. 3. Write to your friend the park commissioner, trying politely to persuade him that the parks should be thrown open for athletic contests. Write his reply in which he states, with politeness equal to your own, the reasons why your request cannot be granted. 4. Write to a friend giving an account of a spirited school debate to which you have recently listened.

EXERCISE 46

Written

The tasks in this exercise call for chains of letters. Select the one which appeals to you most strongly.

1. While crossing the Atlantic, you send adrift in a securely corked bottle a brief letter inviting the one who

finds the bottle to communicate with you. Write the letter sent adrift, the letter sent by the finder, and your reply.

2. On coming out of a store you take by mistake the wrong bicycle. Discovering your error an hour later, you hurry back to find your own wheel, which you had left at the curb, gone. You advertise. Give the advertisement, the reply received, and your final apology.

3. Mr. ——— of ———, a neighboring town, advertises that he has lost a valuable dog, a brief description of which he gives. A reward is offered. You have found a dog answering fairly well the description given; so you write to Mr. ———, asking him to call or send a messenger. But he replies that his dog has just returned; the dog found cannot, therefore, be his. He regrets that he has caused you trouble. Meanwhile your friend ———, who has recently removed to a neighboring town, writes you a letter telling of his first impressions of his new home. Quite incidentally he mentions that he has lost his dog, purchased a short time before his removal. He thinks that perhaps the dog may have preferred old quarters to new, and has therefore gone back to them. You are asked to be on the lookout. You reply, telling of your experience with Mr. ———, and expressing joy that at last you have found the rightful owner. You are surprised that you did not at once recognize the little fellow. You will ship the dog at once. But back comes a note stating that the dog has been received; not the right one, however. He asks what he had better do with it. Write the advertisement and all the letters called for by the above circumstances; also write a letter to your invalid uncle, telling him all about your experiences and what finally became of the dog.

4. You write to Mr. A——, who owns a farm on the shores of ——, asking permission to camp next summer on his grounds. You describe the particular spot you have selected, a place you noted while driving by, a year or two ago. Mr. A—— replies granting your request, but suggesting that you may prefer one or two other spots, which he describes, giving the advantages of each. You write to Jack telling him that you are arranging a camping party for the coming summer and inviting him to join. You give him as many particulars as you think he should know, and add a little advice in regard to what he had better carry. Friend Jack replies accepting your invitation. He asks for further information on certain points.

5. You order from a New York firm dealing in camp equipment a bill of goods, giving explicit directions in regard to prices, when and where goods should be shipped, etc. The firm in its reply states that it has not in stock some of the articles desired, and inquires whether it may substitute others.

6. Charles writes from camp a birch-bark letter to Henry, who has been prevented by sickness from joining the party. Henry, on the campers' return, invites all to dine with him. Write his note to Charles, also Charles's reply. Clyde cannot come. Write his letter of regrets.

EXERCISE 47

Written

Perform one of the tasks called for below.

1. Write to Mr. K——, cabinet-maker, ordering him to make you a bookcase, or some other article. Give accu-

rate particulars concerning materials, design, finish, etc. Make clear, if you wish, by means of drawings. 2. You are on a journey. Write a letter home telling about the trip. 3. You have been in a railroad accident. To allay possible anxiety, first telegraph home that you are safe, then write a letter giving particulars. 4. You have witnessed an electric-car accident in which several persons were injured. The electric railway's attorney writes asking you to state, as accurately as you can, all that you saw. Give his letter and your reply. 5. You have moved recently into a new house and are very enthusiastic about it, though you miss some things you had come to like in the old home. Write to a friend about it, making the description of the new home so vivid that your friend will get a correct impression. Be systematic, determining beforehand what order you will adopt in your description. Pay particular attention to your own room, or to some other which particularly interests you.

CHAPTER X

STORY-TELLING

IT is improbable, though by no means impossible, that any one into whose hands this book may fall will ever become a great novelist. Yet it is doubtless true that many young people—perhaps it is safe to say most young people—have at times a secret longing to be great story-tellers. Not a few actually try a hand at it, only to find that longing to be a second Dickens or a second Scott, and trying to be one, and actually becoming one are three very different things. Great story-tellers, like great poets, are born, not made.

It often happens, however, that trying hard to do some worthy thing which is beyond our ability helps us in many ways. Trying to write a story, for example, may not produce a masterpiece, but it is pretty sure to increase our respect for those who have succeeded where we have failed. It makes us more sensitive to the beauty and strength of the works of Hawthorne and Poe and the other masters. We read their stories with greater pleasure. Perhaps this is the main reason why a little practice in this line is profitable. But there is another,

more practical reason. Back of all fiction lies imagination, the ability to put one's self in another's place. When Mr. Dickens wrote *Great Expectations*, he had to be many other people besides himself; he had to be an honest blacksmith named Joe Gargery, a little lad named Pip, a coarse convict with a vein of gold in his character, a steel-hearted lawyer, and a score of other people, shrewdly imagining what each would do and say under certain conditions. That is what every novelist must do; that is what you try to do when you write a tale for your classmates. And it is something very similar to this, is it not, that the merchant, the doctor, the teacher, the statesman has to do. It is difficult for any one to succeed in a great undertaking unless he has the power to put himself in another's place; it is difficult for him to succeed unless he has imagination.

Exercising the imagination through story-telling ought, therefore, to be exceedingly profitable; it should not be altogether disagreeable. First attempts may be somewhat crude, though they are seldom uninteresting. The beginner often succeeds remarkably well, turning out little stories that are well worth listening to; and through practice many things at first very difficult become easier. For example, there is the matter of finding a plot. We discover sooner or later that there are events in our own lives which, when enlarged upon and changed a little—a story-teller has the right to tell things as they might have happened; he need not stick to

the truth—make interesting little comedies and tragedies. We train our eyes to see stories lurking back of paragraphs in the daily paper. We form the habit of inventing stories to go with our favorite pictures or to match a face seen but for an instant in the crowded street. No matter where we turn, we see, if our eyes are properly trained, tales well worth telling.

An old story tells that years ago, when pirates infested the seas, a small merchantman laden with dairy products, was being pursued by an ill-looking craft, swift sailing and evidently well armed. Capture seemed inevitable, and the captain of the merchantman had made up his mind to surrender. But one of his crew hit upon a clever scheme. Several tubs of butter were brought up from the hold, and the sides and deck of the ship, save for a little space about the companionway, were liberally smeared with the contents. When the pirates—But never mind the rest of that story. Here is a second.

Years ago, when robbers were a terror to the highways of England, a party of gentlemen and ladies were traveling by coach to London. As they became better acquainted, they fell into conversation; and as was quite natural, their talk drifted toward robberies and what should be done if the coach were attacked. All were more or less nervous, especially one gentleman who confessed that he had with him twenty pounds. A lady more calm than the rest suggested that he hide his money

in his boots, a bit of advice which he acted upon at once.

Not many minutes later the robbers actually appeared. The door was thrown open, and a masked villain demanded money. Thereupon the lady spoke up promptly and said, "You will find what you want in that gentleman's boots." Off came the boots, and away went the robber, evidently satisfied with his find. When asked to explain her seemingly unpardonable conduct, the lady declined, for the time being, but invited all the passengers to dine with her the following evening at her London home. After dinner she would explain all to their complete satisfaction.

EXERCISE 48

Written

Complete either of these stories, adding details supplied by your imagination, and introducing conversation wherever possible. Perhaps you will prefer to tell your story in the first person, pretending that you are the nervous gentleman who lost his money, or the outwitted pirate.

EXERCISE 49

Written

Let each pupil bring to class four-fifths of a short story. After each has told his fragment of

a tale, let the rest of the class try to invent an appropriate ending.

✓EXERCISE 50

Written

Write a short story based upon one of the following:

1. John and his sister are standing in a badly crowded street-car. He slyly removes her purse from her jacket pocket, meaning to tease her later on when she discovers her loss. But by mistake his hand goes into the wrong pocket—not his sister's at all. Discovering what he has done, an hour later, he tries to find out whose money he has stolen.

✓ 2. Articles unclaimed at the custom house are after a while auctioned off. A bed-quilt was bought by a poor man at an auction. After being used for many years, it was ripped open and found to contain ———.

3. A gentleman returning from Canada by train brought with him a set of furs for his wife. Thinking to avoid paying duty on them, he persuaded a stranger sitting near him to wear them. The ruse was successful, so far as deceiving the customs officer was concerned, but when he wished the lady to return the furs, she objected. How did the incident end?

4. Some little boys were sailing a clockwork steamer on a small, rectangular reservoir. Setting the rudder at what seemed a proper angle, they launched the craft. The boat took a spiral course, and finally "ran down" in the middle of the reservoir, too far from shore to be

rescued by the stone-and-string method. The boat leaked; it must be rescued quickly. The boys could not swim. How was the steamer saved?

5. An anarchist plans to blow up the state capitol. He is crossing the park, towards dusk, carrying a satchel containing an infernal machine securely nailed up in a neat box and set to explode in one hour. Suddenly fear or repentance seizes the anarchist; he must rid himself of the satchel, placing it where no harm will be done. He does not understand infernal machines. He is very nervous, of course. What does he do?

✓ EXERCISE 51

Written

No doubt you have discovered by this time how difficult it is to make characters talk in a natural manner. Yet the life of a story is often in its dialogue. When drawing a book from the library, do you never run through the volume hastily to see if it contains a liberal amount of conversation? It is excellent practice to imagine what various people would say under given circumstances.

Write a page or two of conversation suggested by the titles found below. Use synonyms of HE SAID, to avoid monotony. Throw in little phrases here and there telling how the characters say this and that—with what facial expression, what gestures, what tone of voice. Bring out the personality of the speakers.

1. Mary helps Emily unpack her trunk. They talk.
2. Overheard at the bargain counter. 3. A recess time chat. 4. Just before the game, John explains things to his Aunt Mary. Aunt Mary is from the country. 5. A schoolboy tries to persuade his father to buy him a canoe. 6. Two tramps plan the day's campaign. 7. Just before the battle. 8. A woman with four children and many bundles boards a train. Mary wants a drink, Tommy asks questions, etc., etc. 9. Two dogs discuss their master. 10. The defeated football captain is consoled by his mates. 11. Conversation between a deaf lady and a street-car conductor. 12. A playground quarrel. 13. A country boy and a city boy praise their schools. 14. Tom Sawyer and Little Lord Fauntleroy.

EXERCISE 52

Written

Oftentimes in plays, and in story-books too, a character is made to talk to himself—think out loud. Talking to one's self is called soliloquy. It is an ingenious device, as you can easily see. But soliloquy is more difficult than dialogue.

Imagine any one of the following persons or things thinking aloud, first telling in a sentence or two the circumstances under which the soliloquy occurs.

1. The waste-basket. 2. The school clock. 3. A football. 4. A show-window model. 5. A parrot at the bird-store. 6. The family cat. 7. The striker. 8. An old lady knitting. 9. A ragged man who cannot find

employment. 10. The ragpicker. 11. The West Wind. 12. An ink-bottle. 13. An old sailor. 14. A broken paddle. 15. A mirror. 16. A cake of ice in the refrigerator. 17. A worn doorstep.

EXERCISE 53

Written

In the eighteenth century it was the fashion to tell stories in diary form. Sometimes letters were introduced. High school pupils of the present day occasionally employ this device with success, turning out short stories that are bright and readable. Perhaps you can do what others of your years have done.

Write a few pages made up of extracts from an imaginary diary. Do not try to tell a story, unless this comes easily to you, but try to make what you write reveal character—make the reader acquainted with the one whose diary is presented. Perhaps the following titles will prove suggestive.

1. The diary of a small boy. 2. The confessions of a schoolgirl. 3. The diary of a yellow dog. 4. The diary of a soldier. 5. The diary of an electric light.

EXERCISE 54

Written

It is a good plan occasionally to attempt a short narrative of the fairy-tale order, giving the imag-

ination full sweep. Stop at nothing preposterous; remember that in the realm of make-believe all things are possible.

Write a short story suggested by one of the following titles.

1. The interior of an iceberg.
2. The land where lost things go.
3. Riding on the back of the North Wind.
4. South-east of Nowhere.
5. The manuscript found in a bottle.
6. Seaweed Villa.
7. A day in an airship.
8. The subterranean passages recently discovered beneath our town.
9. To the center of the earth and back.
10. A fairy tale brought up to date.
11. Told by a piece of driftwood.
12. Ink-bottle imps and how they live.

✓EXERCISE 55

Written

Facing page 64 is a reproduction of Herkomer's *The Last Muster*. Who are these aged men, and for what purpose are they assembled? As your eye wanders from face to face, to what central figure does it inevitably return? What is the meaning of the title?

Perform one of the following tasks: (1) Describe the picture as a whole. (2) Describe in detail one or two figures. (3) Invent a story suggested by the picture.

CHAPTER XI

MISCELLANEOUS

LIFE is full of contrasts: tears and laughter, wisdom and folly, strength and weakness, success and failure, and so on and on through the round of human experience. In nature it is the same. Darkness follows light and light follows darkness. Summer brings heat, winter snow and ice. Beneath the lofty mountain peaks which battle with every wind that blows, lie peaceful green valleys. The ocean is now an angry demon, now a mild, sleepy giant.

Writers have a way of using contrast to make their compositions strong and effective. They know that white never looks more pure than when placed against something black and repulsive; that the hero will not seem really heroic unless there is a villain about; that the happy ending will not be appreciated unless it comes after many chapters full of sorrow and struggle. All this you have noticed many times, for the device is a common one; but it may not have occurred to you to use it in your compositions. Notice how effectively it is employed in this schoolgirl theme.

BEFORE AND AFTER

April 9.—Oh, I am so tired to-day. I came down to breakfast, and afterwards I must have walked quite half a mile. I suppose I ought to take an egg, but somehow I don't want one. No, I do not know where your hat is, George. Find it yourself. By the bye, George, get me that book I was reading. I don't know where it is. Oh, you have plenty of time, for it is only ten minutes past one. After all, what does it matter if you are a little late to school? Everybody seems to be going to school. I wish I were. I wish I could even go to the grammar school; anything would be better than doing nothing! The doctor is horrid not to let me go. If I ever do go, I shall be older than every one else. No, I do not want an egg-nog; a raw egg goes down more easily. Well, I might as well try to finish this book.

November 9.—Mother, have you seen my gloves? They are not with my coat and hat. Oh, yes, here they are in my muff. Now I can't find my hat-pins. Never mind; I have not time to look for them. Is breakfast never to be ready? I am sure I shall be late if it is not ready. Need I eat an egg? There is not time to eat an egg and porridge too. Very well, I will. I am afraid I shall not know my French. I only read it over. Is "J'ai tombé" correct, or is "Je suis tombe"? Oh, yes, of course; I remember now. I can't eat any more, truly. Now where are my books? Bother! I forgot to sharpen those pencils. I shall have to do it at school. By the bye, which should one say, "will I" or "shall I"? I am sure that clock is slow. It must be more than five minutes past eight. Won't it be fun to-day, for I have



Photographed by Eugene D. Field

THE UNTRAVELED ROAD



five recitations instead of three! I hope I won't be late. Good-bye. Good-bye.

Probably you would find it somewhat difficult to write a composition similar to this theme; for it is what is called a monologue, a kind of writing which requires unusual ability. It is not at all difficult, however, to bring out clearly a striking contrast.

✓ EXERCISE 56

Written

Write a two- or three-paragraph composition to which you can give the title A Contrast. The following may suggest material.

1. The football player as he looks and feels when going to his first game, and as he looks and feels when returning.
2. The dwelling as it looked just before the fire broke out, and the ruins which remained an hour later.
3. The small boy just before and just after Thanksgiving dinner.
4. A thrifty farm and a deserted farm.
5. The mill-pond, winter and summer.
6. Going fishing and coming home.
7. A stuffy parlor, and one that isn't stuffy.
8. Tommy's every-day table manners and his company manners.
9. Going to school and returning from school.
10. What the boy looking through the window at the bird-store thought of the parrot, and what the parrot thought of the boy.
11. The good traits and the bad traits of my best friend.
12. My party gown before and after being caught by a summer shower.
13. A ship

starting on a long cruise, and the same ship returning to harbor. 14. The mountain side as it looked before and after being swept by a fire. 15. How the victors felt and how the vanquished felt. 16. A story-book as it looked when first it came from the store, and as it looked years afterward. 17. The beggar and the proud banker. 18. June and November. 19. Saturday and Sunday. 20. A city street, 6 a.m. and 6 p.m. 21. A country road and a city thoroughfare. 22. The skyscraper and the cobbler's shop. 23. The village elm and the field daisy. 24. The poor man's parlor and the rich man's. 25. A meal in the woods and an elaborate course dinner. 26. The athletic field just before and just after a great game. 27. The schoolroom, 10 a.m. and 10 p.m.

EXERCISE 57

Written

Facing page 65 is a photograph of a wintry scene in the country. Describe it as accurately and feelingly as you can; then describe the same scene as you fancy it may appear in midsummer.

EXERCISE 58

Written

Opposite page 96 is a picture entitled the Untraveled Road. Describe the scene in not more than fifty words. Then describe a scene as differ-

ent from this as you can imagine—a crowded city street in midsummer, for example.

EXERCISE 59

Oral

Contrast calls for extremes. The two things compared, though alike in some respects, must be strikingly different in other respects. And therein lies a grave danger; for in our eagerness to make a contrast sharp and unmistakable, we are sometimes led to exaggerate, to picture things worse or better than they really are. The first rule in composition is *Tell the truth*. Honesty underlies all art.

Exercise 59 involves comparison, but not necessarily sharp contrast. It calls, however, for an eye, a mind, which detects differences, and no little ability to point out clearly to others what the eye and the mind have discovered. The task is far more difficult than at first appears.

Prepare a talk, from five to ten minutes long, suggested by some topic in the list below. If you can make yourself clearer by means of rough illustrations, use the blackboard.

1. Three old coins. 2. Three rare stamps. 3. Two beauties from my collection of butterflies. 4. Two or three picture postals. 5. Easy-chairs that I have tried. 6. Several kinds of mouse-traps. 7. Three ways of heat-

ing houses. 8. Ways of lighting rooms. 9. Some of the latest styles of hats. 10. Various kinds of summering places. 11. Birds' nests. 12. Street entertainers. 13. What I like best in three of my friends. 14. Two styles of automobiles. 15. The duties of quarter-back compared with those of full-back. 16. The woods at different seasons of the year. 17. Two attractive magazine-covers.

✓EXERCISE 60

Written

It is by no means easy to describe outward appearances—what the eye sees; but it is far more difficult to describe emotions. Perhaps the best thing about the composition quoted on page 96 is that it tells us vividly how the girl who wrote it felt on two occasions.

Write a short composition—a single paragraph will do—to which you can give the title How I feel. Use the present tense. Refer to the list below for suggestions.

1. How I feel when about to get up on a frosty morning. 2. Mustering courage to “duck under” when in swimming. 3. When I have not prepared my lesson and expect to be called on next. 4. When I am obliged to work Saturday morning before I can play. 5. When I am taking my music lessons. 6. When I am having my picture taken. 7. What I think about when waiting my turn at the dentist's. 8. When we have company to dinner. 9. When dinner is late and I am “hungry as

a bear." 10. When the whistle blows announcing that there will be no school. 11. When I am caught in a shower. 12. When I find, on boarding a car, that I have no money with me. 13. When I am entertaining a caller whom I do not like. 14. When I am trying to get to sleep. 15. When I am trying to write a composition and can think of nothing to say.

Not long ago the members of a first-year class were invited to engage in a friendly competition to see who could write the composition best deserving the title *Wet!* The terms of the competition were exceedingly simple. The theme might be ten words long or five hundred. It might take the form of a story, or it might be an account of a personal experience, or it might be a bit of description. The one thing to be kept in mind was that the composition should be very wet indeed and give the reader the sensation of wetness. The theme given below was selected by the class as being the best handed in.

WET!

On a wet day during the freshets the snow becomes slush, the river rushes past bearing large lumps of fast-melting ice, the streets become veritable rivers, and as for the people . . . !

There comes a man carrying an umbrella from which streams of water fall. He rushes madly by, as if he would get less wet when running; but in trying to avoid an unusually large puddle he steps off the sidewalk into

the wet snow, from which he emerges minus a rubber and wetter than before. As he disappears we see half a dozen girls crowded under one umbrella, their hair sticking in wisps to their faces, their skirts held very high, and their soaking "picture hats" hanging limply over their eyes. As they cross the street (or canal), a cart passes splashing mud and water over them, and so confusing a bicyclist that his wheel slips on the slithery pavement, overturning him into the flowing brook of a gutter. Now passes an automobile in which sit creatures in rubber coats and hats down which flow countless rivulets ending in a large puddle in each lap. Here, walking or rather plodding along, goes a man the very picture of wretchedness. His trousers cling to him, his once fine silk hat looks like a private waterfall, and he has in disgust at last folded his umbrella. By his side is a little lady who looks as if she had just been drowned, leading a poor bedraggled dog something like a wash-cloth.

Still it rains, and still it thaws, and still the gutters leak; and on the ceilings come damp spots; and always from everywhere comes a steady drip, drip, drip.

This composition is by no means perfect, but in some respects it is well done. We feel that it deserves its title. Notice how many wet words there are in it, the king of them all being the uncommon term *slithery*. The street is a river, the gutter a brook, the silk hat a "private waterfall," the dog "something like a wash-cloth"; and through it all is the drip, drip, drip of the ceaseless rain. The reader cannot help feeling uncomfortably moist.

Such exercises are valuable, for they teach us how to make what we write *take hold* of the reader. Too often our compositions are painfully correct and cover a great deal of ground, but still do not make the reader feel as we want him to feel. We witness an accident so terrible that the memory of it haunts us day and night. We cannot get it out of our minds. But when we give an account of it, the reader does not shudder. We have a jolly good time out in the woods, we try to cook a dinner with humorous results, we get lost; but when we write an account of it all, how tame and uninteresting it seems! That is because we have not learned to say I *will* interest the reader. He *shall* see things as I have seen them. I *will* make him feel as I have felt.

✓ EXERCISE 61

Written

Write a composition, long or short as you please, that will really deserve one of the following titles. Make the composition TAKE HOLD.

- | | | | | |
|-------------|-----------------|------------|---------------|-------------|
| 1. Wet. | 2. Dry. | 3. Hot. | 4. Cold. | 5. Hungry. |
| 6. Tired. | 7. Discouraged. | 8. Dusty. | 9. Neat. | 10. Crafty. |
| 11. Cruel. | 12. Homesick. | 13. Dark. | 14. Sunshine. | 15. Joy. |
| 16. Greedy. | 17. Breezy. | 18. Pride. | | |

EXERCISE 62

Written

Doubtless many of us have thought at times how easy it would be to write interesting compositions if only we could go where no one else has gone and bring back accounts of strange things—lands and people whom no one has written about. The corner of the world with which we are acquainted seems so commonplace! Perhaps we are partly right in so thinking, though it should be remembered that great writers find a way of making common things interesting. At any rate, few of us can ever hope to travel to strange lands; so why not be content to stay at home and use our imagination, making homely things seem of greater value than they really are?

Imagine that you are a great explorer sent out by some learned society. Be thorough, and bring back a carefully prepared report. Here are places to investigate.

1. The refrigerator. 2. The pantry. 3. The cellar.
4. The attic. 5. My neighbor's back yard. 6. Brother's den. 7. The family album. 8. A neglected book-shelf.
9. A table drawer. 10. A waste-basket. 11. A vacant lot. 12. A near-by brook. 13. An empty house. 14. A chest of old toys. 15. A woodshed. 16. A tree. 17. A church spire. 18. A barn. 19. A house-boat. 20. The schoolroom.

EXERCISE 63

Written

The preceding exercise invited you to write about things so common and homely that you may have thought the task hardly worth performing. But the next exercise should command your very best effort, for it is one which for ages writers great and small have considered worth while.

Write a composition, somewhat longer than those called for in previous exercises, describing the doings of nature. Tell nothing which you have not yourself actually observed. Use the present tense. Here are suggestive topics.

1. A glorious sunset. 2. How day comes. 3. An ice-storm. 4. A thunder-storm. 5. The story of a blizzard. 6. A hot day. 7. A spring freshet. 8. Watching the clouds. 9. The woods during a storm. 10. A bit of April weather. 11. The fog. 12. A tornado.

EXERCISE 64

Written

Write a composition similar to the preceding on a topic chosen from the following list. Let it be a test of your power to observe accurately. Use the present tense.

1. Watching a spider. 2. How school assembles. 3. Watching the small boys play. 4. The approach of a

ship. 5. Watching the sparrows. 6. Watching the postman. 7. Waiting for the papers. 8. The arrival and departure of a train. 9. Half an hour from the life of my dog. 10. A balky horse. 11. A busy street corner. 12. At the auction. 13. When they clean house next door.

EXERCISE 65

Written

Write a short story suggested by Geoffroy's The Visit, facing page 112. Or if you find story-writing too difficult, describe the picture as sympathetically as you can.

PART II

DICTIONARY AND GRAMMAR

CHAPTER XII

THE DICTIONARY

THE English language is made up of hundreds of thousands of words. Not all of these are in use to-day; some are found only in very old books, and still others are slowly dying. When the spinning-wheel went out of use, a small group of spinning-wheel terms slipped away because there was nothing for them to do. When the stage-coach disappeared, along with it went a little vocabulary pertaining to stage-coach things. Every important invention, we may almost say every change in fashion, retires, sometimes permanently, a few words—renders them obsolete.

Related in a way to obsolete words are not a few terms that are in every-day use, yet are found in some small province only. The English-speaking people are widely scattered; and though all have the same names for most things, still each country, each section of a country, each community even, has a few words that are not found elsewhere, or if found elsewhere, then with different meanings. There are terms peculiar to the English colonies in Africa, for example. New Englanders employ a few terms that sound strange

to the ear of the Southerner. Provincialisms, as such stay-at-home words are called, are to be found everywhere, doing good service, but in a narrow field.

Every art, trade, occupation, science has its separate vocabulary of technical terms. The lawyer employs many expressions that are meaningless to most of us; so too does the doctor. It is said that the student of zoölogy who reads all that has been written on this branch of science will find over one hundred thousand terms employed, comparatively few of which are in common use. Every line of manufacture, every branch of sport even, has its technical terms. They do not stay at home as do provincialisms, but each group is of special service to some one class of individuals.

A recently published dictionary defines over three hundred thousand terms, all of which, it is claimed, are in active use to-day or are to be found in books that English-speaking people may care to read. This number is amazing, especially when we bear in mind that many obsolete and provincial words and a far greater number of technical terms have been excluded. The dictionary is even more select than this. Every day new words come into existence. When things are discovered or invented, they must be named. How many terms associated with steam and electricity were unknown a century ago! Exploration, trade, manufacture, science, all are contributing each year a large number of new words. But not all these

find their way at once into the dictionary. They must first be tried, passed about from mouth to mouth for a time, experimented with, till it is reasonably sure that they are really needed.

Not only is the dictionary cautious in accepting newly coined words, as they are called; it is careful, though perhaps not sufficiently so, about admitting many expressions commonly heard on the street or wherever people talk loosely—words that are exceedingly coarse and vulgar, others that are what we know as slang. Such colloquial or loose expressions are seldom found in print. They dwell on the outskirts of respectability, unfit to appear in good society; or we may think of them as vagrants. Occasionally a word of this sort works its way out of the slums of speech and at last gains admittance to the dictionary; yet where one succeeds in living down its low origin, hundreds remain but mouth-words, without respectability. Most of them live but a short time.

The immensity of the English language, even when we exclude the relatively unimportant groups of words just considered—the obsolete, the provincial, the technical, the newly coined, the colloquial or loose—is difficult to realize, except as one compares it with his own scant vocabulary. Shakespeare, we are told, used at least fifteen thousand different words, Milton eight thousand. The average man of to-day, it is estimated, employs about five thousand. But how about you? How much of the English language do you pos-

sess? In a way, it is all yours; in a truer sense, no one really owns a word till he has mastered it—can pronounce it, spell it, and knows precisely what it means. If you were to attempt to make a dictionary and record in it simply the words you have thoroughly mastered, the words which you really own, what would be the result?

Fortunately no one will ever set a task so unreasonable. Every schoolboy knows that his vocabulary is a small one, that he misspells, mispronounces, misuses many of the terms he commonly employs. It is no disgrace to be young; most of the blunders, careless mistakes which fall from the lips of schoolboys and schoolgirls, or slip from their pens in writing letters, are pardonable. Yet a time should come, and usually does come, when the average youth begins to feel ashamed when he blunders in his speech. He wants to put away childish errors. He prefers not to misspell, mispronounce, and misuse words. Perhaps someone has laughed at him for spelling *college* with a *d*, or for pronouncing *gentlemen* as if it were spelled *genlemun*, or for writing *Mary's voice was edible as far as the corner*, or for closing a letter with *Yours respectively*. It is not pleasant to be laughed at.

Reforming one's speech, however, is not an easy matter. Many of the words found in the youth's vocabulary have been picked up by the ear, on the street, on the playground; the eye may never have seen them in the printed page. And



By permission of the Cosmos Pictures Co.

THE VISIT



many words are so commonly mispronounced, or indistinctly uttered, or improperly employed, that the ear does not receive what is correct. Other terms are acquired from reading; but the young reader rushes along so rapidly that the eye merely glances at words and does not hesitate to skip whatever looks difficult in the way of long or strange expressions. In this most natural manner the mind receives many words which have been imperfectly seen; the memory is crowded with wrong or indistinct impressions. It is indeed difficult, where so much needs correcting, to determine where and how to begin. Here are a few simple suggestions.

First, be convinced that the undertaking is worth while. Every word mastered is a word owned; it is so much power. We need all the power we can get, in this busy age. A large vocabulary may not be required for the work you are to do, but a fully mastered vocabulary is necessary. Mistakes in speech are costly; they cause delays and misunderstandings. Have too a little pride in the matter. Incorrect speech is the badge of illiteracy.

Second, be more careful about what you read and how you read. Form the habit of reading aloud ten minutes every day, scanning each word closely, pronouncing distinctly, bringing out clearly the meaning of each sentence. No book is better for this kind of drill than the Bible, but any good book will do, or even the daily newspaper. Mem-

orize a short poem, now and then, or a paragraph of vigorous prose. The purpose of exercise of this sort is to train the eye and the ear and the tongue to do their work more carefully.

Third, take pains to use language correctly when talking and writing. Break yourself of the habit of careless expression. The little training received in school will amount to nothing, if you permit yourself to abuse language when you are on the street or at home. Correct expression comes through habit. Keep in training all the time.

Finally, try to become interested in words; learn to respect them. Studying coins or stamps is not a foolish fad, neither is collecting picture postals; but words are more interesting than coins or stamps or postals, and are better worth studying. *On the Study of Words*, by Archbishop Trench, though written years ago, is a most delightful book for present-day readers. *Words and their Ways in English Speech*, by Greenough and Kittredge, a more recent work, contains many interesting chapters. But the best book of all is the dictionary itself. By all means own a good one and learn how to use it.

Looked at in one way, the dictionary is a vast collection of condensed compositions, each telling all that the average person needs to know about some word: how it is spelled and pronounced, and what are its meanings. Frequently a quotation containing the word properly used will be

given; and sometimes a group of synonyms, or terms which have nearly the same meaning. The dictionary does more than this. Whenever possible, it tells the life-story of a word—where it came from, what it meant originally; for many words change in meaning from age to age, just as a person's character changes during his lifetime.

But there is another way of regarding the dictionary. It is a great law book. Ours is a free country, yet we are not free to do as we please. We must endure, for the common good, restraint of many kinds. Words are free; but when we misuse them we become law-breakers. One has no more right to abuse or misuse his country's language than he has to destroy his neighbor's property. The dictionary, stern book, lays down laws regarding spelling, pronunciation, meanings, which word-respecting people obey.

Form the habit, then, of consulting a good, unabridged dictionary. See what the law says about this and that term which you are using commonly, yet with a suspicion that you may be using it improperly. Lay down the book you are reading, now and then, and look up the meaning of some new word. If an expression has an odd sound to your ear, and you find yourself wondering where it came from, how it got its present meaning, turn to the dictionary. Perhaps it will tell you precisely what you wish to know. Practice of this kind soon becomes fascinating, for words are wonderful when studied.

EXERCISE 66

Reread Chapter XII to see if it does not contain a few words about whose meanings you are uncertain. Before consulting the dictionary, try to reason out for yourself what each word must mean.

EXERCISE 67

Open the dictionary at random and select an interesting word. Give, in complete sentences, all the information the dictionary supplies concerning it.

EXERCISE 68

Without consulting a dictionary, try to discover how the following terms became a part of the English language. What other words of this sort can you suggest?

grunt	snarl	click	chirp
hiss	twitter	chatter	crackle
mew	bang	chickadee	whiz

EXERCISE 69

The following are representatives of a class of words which have come into the language in an interesting way. Try to discover their origin,

consulting for this purpose an unabridged dictionary.

italics	martial	bedlam	derrick
canary	phaeton	lynch	artesian
champagne	volcano	mackintosh	guillotine
meander	cereal	gingham	pullman
worsted	panic	damask	pompadour
cologne	macadam	dimity	quixotic
copper	guy	tantalize	namby-pamby
atlas	babel	calico	colossal
herculean	tawdry	cambric	boycott

EXERCISE 70

Nearly one-third of our language is, directly or indirectly, of Latin origin; but every nation has contributed a few terms. Where did each of the following originate? First guess, then consult the dictionary.

wigwam	soprano	lad	czar
potato	adieu	bungalow	canoe
tea	postscript	mosquito	physics
candy	telephone	tulip	minister
yacht	chess	ambassador	crag
sabbath	snob	daisy	dairy

EXERCISE 71

Often words become doubly interesting when their derivation is known. THIMBLE, for exam-

ple, comes from an Anglo-Saxon word THUMA meaning THUMB. Was the thimble once worn on the thumb? SQUIRREL is from a Greek word meaning SHADOW-TAIL. So a squirrel is an animal that casts a shadow with its tail? Look up the derivation of the following.

Emma	miser	\ indent	villain
Margaret	witch	pope	sophomore
silly	cunning	curfew	dandelion
lunatic	salary	linen	buxom
cranberry	style	\ acrobat	debate

EXERCISE 72

Sometimes the full force of a word is not appreciated until its derivation is known. DILAPIDATED, for example, is from a Latin word LAPIS meaning a STONE, and the prefix DIS meaning APART. Knowing this, the word presents to the mind a picture of a stone building tumbled down. Consulting a good dictionary, try to discover the original meaning of the following.

December	mayor	valedictory	Sunday
manuscript	centennial	alderman	Monday
bisect	\ accumulate	journey	Tuesday
phonograph	circus	neighbor	Wednesday
quadruped	error	\ arduous	Thursday
bicycle	\ eradicate	wealth	Friday
Florida	manufacture	\ subterranean	Saturday

EXERCISE 73

The words in the first two columns below are from the French; the rest are from the Old English, or Anglo-Saxon. At one time the Norman-French and the Anglo-Saxons lived side by side in England. Which were the conquerors and which the conquered people?

scepter	prince	spade	house
throne	palace	rake	home
royalty	treasurer	scythe	hearth
court	duke	rye	oats

EXERCISE 74

Explain the meaning of the following terms as applied to words: OBSOLETE, TECHNICAL, SLANG, COLLOQUIAL, PROVINCIAL, NEWLY COINED.

Try to think of examples of each kind. You will find in the Bible many words no longer used in common speech. Strictly speaking, however, they are not obsolete, but ARCHAIC. Archaic means out of fashion but still understood. If you have a friend who has at some time lived in a distant part of the country, you will notice, probably, that he has in his vocabulary a few provincial expressions.



CHAPTER XIII

PRONUNCIATION

CLEAR enunciation does not make a gentleman, but it is a sign of good breeding.* Educated people, refined, courteous people, those who respect language and are thoughtful of the comfort of others, try to speak distinctly and correctly. They consider it ill-mannered, when reading aloud or talking, to mumble their words, misplace accents, clip syllables, or otherwise abuse language.

Mispronunciation is due principally to carelessness. We know how most of the commoner words should be pronounced, but we are slaves to habit—the habit of reading and talking too rapidly. Ruskin, a great English essayist, once said, “If you read ten pages of a good book, letter by letter, that is to say, with real accuracy, you are for evermore in some measure an educated person.” This kind of careful reading, the eye noting every syllable, every letter, must form the basis of all serious effort to learn how to pronounce. But the ear must help the eye, intently listening when those whom it is safe to imitate are reading aloud or talking. And the vocal organs

must be trained to obey; for it is one thing to know how a given word should be pronounced, and quite another thing to be able to pronounce it. Training the eye, the ear, and the tongue to take pains: that is the secret of the whole matter.

The following exercises are exceedingly simple. Their purpose is to call attention to a few of the many words commonly mispronounced. To run through them once or twice will accomplish little; they call for repeated practice, day after day.

EXERCISE 75

Pronounce the following, making sure that the accent falls where it should. If in doubt, consult a good dictionary.

address	deficit	alloy	incomparable
recess	hyperbole	alias	disreputable
discourse	idea	combatant	formidable
influence	precedence	reputable	gondola
express	precedent	infamous	chastisement
illustrate	mustache	condolence	clandestine
character	romance	caricature	irremediable
finance	herculean	comparable	deference
mischievous	exquisite	interesting	entire

EXERCISE 76

In careless speech PERHAPS *becomes* PRAPS,
USUALLY *contracts into* USALLY. *All the words*

in the following group suffer from this kind of abuse. Pronounce carefully, giving each syllable due attention.

general	calculate	miserable	artistically
several	usually	reverend	boisterous
personal	naturally	bravery	illiterate
temperance	governor	machinery	miniature
regular	original	battery	vulnerable
reasonable	parenthesis	restaurant	sarsaparilla
laboratory	incidentally	sentinel	cardinal
difference	superintendent	military	perhaps
singular	delivery	curiosity	enthusiasm

EXERCISE 77

ATH EL ETICS, SAWR, DROWNED, *and* NAOW *are common mispronunciations of* ATHLETICS, SAW, DROWNED, *and* NOW. *Occasionally a silent letter is sounded, as in* OFTEN *and* HERB. *Be careful not to make mistakes of this sort when pronouncing the following words.*

brethren	Wales	soda	drowned
draw	spasm	straw	drama
business	saw	intellect	cow
down	salmon	law	spasm
often	found	mountain	extra
athletics	herb	how	thought
umbrella	house	persevere	soften
sword	ought	caught	column

EXERCISE 78

PUNKIN and CUNNIN are common mispronunciations of PUMPKIN and CUNNING. Pay especial attention to consonants when pronouncing the following words.

fact	particular	arctic	subtract
government	adjacent	anarchy	reading
perfect	pumpkin	instinct	object
speaking	partridge	recognize	doing
quarter	expect	tract	accept
orphan	leaving	anything	Harvard
connect	except	recognition	cunning
including	extract	attract	February

EXERCISE 79

Pronounce, taking pains to give full value to the vowel in each final syllable. Do not turn OBJECT into OBJICT, nor JUDGMENT into JUDG-MUNT.

providence	admittance	audience	government
statement	argument	prominent	benevolence
sentiment	regular	reverence	extravagance
professor	parliament	restaurant	countrymen
jurymen	difference	vehement	accomplishment
gentlemen	reverend	battlement	independent
object	singular	irrelevant	intemperance
similar	accident	judgment	tenement
amusement	rudiments	disconsolate	expedient

EXERCISE 80

ITALIAN *should not be pronounced as if spelled EYETALIAN, nor AMERICAN as if it were AMURICAN. Pay particular attention to all the vowels in this group of words.*

foreigner	American	engine	genuine
nominate	capability	yet	separate
get	candidate	Italian	barbarism
educate	animal	solemn	clemency
rather	far	definition	representative
complication	visible	Coliseum	ceremony

EXERCISE 81

Give the vowel o its full sound. Do not substitute the sound of some other letter. Do not insert the letter R.

innocent	tomatoes	mountain	sonorous
eloquent	mosquito	decoration	introduction
society	diagonal	apologize	potatoes
swallow	professor	chocolate	piano
accommodate	fellow	borrow	process
provide	oyster	apoplexy	cow
composition	proposition	sorrow	often
hoist	lost	ought	bellow
pillow	propose	hollow	colony

EXERCISE 82

Perhaps no vowel is more commonly mispronounced than U. Seldom should it be given the sound of OO as in the word BOOT.

blue	stupid	stimulate	occupy
student	produce	rudiments	durable
truth	tutor	picture	argument
tube	tune	educate	altitude
Tuesday	dutiful	genuine	culinary
duke	attitude	institute	figure
gratitude	avenue	speculate	cruel

EXERCISE 83

The vowel A represents a number of different sounds. Are you sure that you pronounce the following words correctly?

ask	parent	extra	calm
half	haunt	calf	because
gape	laugh	path	father
catch	chaste	psalm	vaunt
can't	launch	patent	alternate

EXERCISE 84

TH, NGTH, SPH, and similar combinations are difficult for some tongues. Master the following.

length	thousand	twelfth	eleventh
depths	drouth	chasm	thought
Thursday	diphthong	drought	architect
sphere	architecture	eighth	trough
through	strength	naphtha	throat

EXERCISE 85

Each word in this group presents some difficulty. When in doubt, do not guess; consult a dictionary.

amateur	epitome	decrepit	coffee
juvenile	cayenne	column	clapboard
victuals	detour	again	creek
debris	suite	sesame	enmity
bestial	leisure	sergeant	immediate
viscount	odious	pantomime	representative
fiancé	courtesy	forehead	apron
docile	irrelevant	tedious	spoon
deaf	hundred	chimney	inveigh

EXERCISE 86

The following are selected from the preceding groups. Pronounce them slowly and with distinct enunciation. Go through the list again and again; master each word.

Tuesday	influence	sphere	creek
February	discourse	tract	hundred
Italian	forehead	catch	umbrella
American	Wales	object	genuine
pumpkin	laugh	professor	subject
quarter	drowned	avenue	temperance
psalm	swallow	saw	mischievous
governor	height	column	address
solemn	length	partridge	express
illustrate	gentlemen	architect	athletics

strength	ridiculous	interesting	recognize
laboratory	sentiment	decorous	patent
character	willing	debris	illustrate
stupid	deaf	chimney	mustache
Arctic	intellect	suite	gratitude
engine	sword	twelfth	student
detour	superintendent	miserable	juvenile
fellow	fiancé	romance	speaking
several	recess	difference	gape
often	government	potatoes	pantomime
rather	coffee	produce	far

EXERCISE 87

Make a list of words you have discovered, through your study of the preceding exercises, that you have been unconsciously mispronouncing.

EXERCISE 88

Make a list of words you hear commonly mispronounced by your associates.

EXERCISE 89

Write, as if to a child, a fifteen-line paragraph explaining the dictionary's way of indicating the correct pronunciation of words. This is a difficult task; do it well.

CHAPTER XIV

WORD-BUILDING AND SPELLING

Horse and *shoe*, when combined, form the compound *horseshoe*. Add the suffix *ness* to the adjective *good* and we have the noun *goodness*. *Regain* is but the word *gain* plus a prefix. In *returnable*, three elements are combined, a simple word, a prefix, and a suffix; in *ungentlemanly* there are four elements. Even a superficial examination of the dictionary reveals the fact that comparatively few words are simple; that there are scores of prefixes, scores of suffixes, by means of which our language multiplies.

The words examined in the paragraph above are readily analyzed; a glance shows how they are put together. But analysis is not always so simple. Words adopted from a foreign language do not, as a rule, retain their original form; only the vital part of each—the root or the stem, as it is called—is retained. *Jacere*, for example, is a foreign word meaning *to throw*. Its root is *ject*, as seen in *interjection*. Without some familiarity with foreign languages, it is not always easy to detect word-roots. Many prefixes too are from languages

other than our own. Some are so commonly employed that we recognize them readily enough and know what they mean; yet occasionally one is so changed in the process of joining it smoothly to a root that to determine where the prefix ends and the root begins is not a simple matter.

So many words are of Latin derivation—our ponderous dictionary would shrink at least one-third if they were all dropped from it—that some educators believe the best way to master English is to master Latin first. Whether this indirect method is best or not, it is for several reasons an exceedingly good one. Those who are unable or unwilling to adopt it should at least master the more commonly employed Latin prefixes. For frequently a prefix furnishes a hint of what the word it introduces means, and sometimes it throws the door wide open, revealing at once the entire secret. Familiarity with the Latin prefixes also helps one to spell correctly. A large proportion of words commonly misspelled are of Latin origin. The trouble lies in the joint, where the prefix is neatly attached to the root. If one knows the prefixes thoroughly and understands word-joinery, there is little danger of tripping; a moment's thought will tell what the spelling must be.

Ab or **abs** signifies from. *Norma* is the Latin word for *rule*; hence the English word *normal*, meaning *according to rule* or *natural*. *Abnormal*, then, means *away from the rule* or *unnatural*. *Abstract* is made up of *abs* and the root of a Latin

word meaning *to draw*; hence *to abstract* is to *draw from*.

abduct	abhor	abdicate	abolition
absolute	abrupt	absent	abstain

Ante signifies *before*. This prefix is seen in *antedate* and *antecedent*. Sometimes it changes to *anti*, as in *anticipate*. There is a Greek prefix *anti* meaning *against*. It is seen in *antislavery* and *antidote*. An *antidote* is something given to counteract or work against a poison or a disease.

anterior	anteroom	anticipation	antique
antediluvian	antiquity	antiquary	antechamber

Circum signifies *about* or *around*. It is found in but few words and is easily recognized.

circumference	circumnavigate	circumspect
circumvent	circumlocution	circumscribe

De signifies *from* or *down*. *Caput* is Latin for *head*; *decapitate*, then, means *behead* or *take the head from the body*. *Deposit* is made up of *de* meaning *down* and a Latin word signifying *to place* or *to put*.

degrade	deform	debate	deliberate
detest	deflect	debar	deject
deduce	decrease	demerit	decamp

Inter signifies *between*, *together*, or *among*. It is easily recognized and presents no difficulties.

interval	international	interpose	interrupt
interweave	interregnum	interfere	intersect
interlude	intercollegiate	interview	intermediate

Non signifies **not**. It presents no difficulties.

nonsense	non-combatant	nonpareil
nonconformity	nonentity	nondescript
noncommittal	non-resident	

Per signifies **through** or **by**.

perforate	perpetual	percent	perusal
perpetrate	permeate	persevere	perennial
persecute	perspire	permission	perspective

Post signifies **behind** or **after**.

posterior	postscript	postgraduate	posthumous
postpone	posterity	postlude	post-mortem

Pre signifies **before**. *Judicium* is a Latin word meaning judgment. A *prejudice*, then, is a judgment formed before careful examination. *Pre* is a very useful prefix, appearing in a great many words.

prelude	preposition	prefix	prepaid
preface	preamble	presage	premature
precede	precaution	precipitate	preliminary
predominate	prehistoric	premium	predecessor
precept	premeditate	precocious	president

Pro signifies **forward**, **before**, or **instead of**. *Videre* is the infinitive form of a Latin word meaning *to see*. To *provide*, then, is to *look ahead* or *make ready for what is to come*. A great many words contain this useful prefix.

proceed	prologue	prostrate	promise
procession	program	promote	professor
protect	protrude	promenade	proclaim
project	product	prosecute	pronoun

Re signifies back or again, and appears in a multitude of words.

rebate	recollect	retail	reiterate
recess	reconcile	reduce	remember
remunerate	repeal	resign	reply
retract	revenge	retreat	reflect

Se signifies apart. It appears in but few words.

secede	seclude	secret	secrete
select	separate	seduce	secretion

Super signifies above. It presents no difficulties.

superb	superlative	superstition
superintend	superstructure	superficial
superfluous	supernumerary	

Trans or **tran** signifies across, beyond, or through.

transfer	trans-Atlantic	transient	transpose
transplant	translate	transform	transact
transparent	translucent	transom	transgression

The fourteen prefixes considered thus far are simpler than the six to be examined next, in that they are unchangeable. *Re* remains *re* and *se* remains *se*, no matter to what root they may be joined. This is not true of the following.

Ad signifies to. It is recognized at once in *adhere* and *adjacent*. In many words, however, *ad* changes to *ab*, *ac*, *af*, *ag*, *al*, *an*, *ap*, *ar*, *as*, or *at*, before *b*, *c*, *f*, *g*, *l*, *n*, *p*, *r*, *s*, and *t*. That is, for the sake of ease in pronunciation the final letter of the

prefix changes to the first letter of the stem. Words containing *ad* in a disguised form are misspelled frequently. The troublesome ones, it will be seen, contain the double consonant. It is almost safe, when in doubt, to double the consonant.

annihilate	adapt	admission	affluence
abbreviate	application	affection	attempt
accent	arrogant	accompany	appearance
affix	assert	attribute	apparatus
alliteration	attend	arrive	array

Con signifies *with* or *together*. Other forms of this suffix are *com*, *col*, *cor*, and *co*. *Col* is found before stems beginning with *l*, *cor* before stems beginning with *r*, *com* before *m*, *con* before *n*. *Com* and *col* appear before other letters too, but not in words one is inclined to misspell; so when in doubt, it is safe to double the consonant. Carefully note the spelling of the following. Observe, too, how strong the idea of *with* or *together* is in most of the words.

convene	connect	combine	commerce
conference	concrete	compete	corrupt
conspire	concord	compare	correspond
continent	complex	command	collide
co-education	cohere	conspire	collection

Dis usually signifies *apart*, though sometimes it has the force of a negative. *Dif* and *di*, other forms of *dis*, are found in a few words. There is a temptation to substitute *diss* for *dis* in *disap-*

pear and all other words in which the root begins with *a*. The opposite tendency is seen when the root begins with *s*, as in *dissatisfy*. Most words introduced by *dis* are familiar; a moment's thought is all that is necessary to determine the root, and this once determined, the correct spelling becomes obvious.

disability	dissect	dissolve	discomfort
disadvantage	dissemble	dissuade	digress
disapprove	dissent	discharge	dilute
disappoint	dissimilar	disengage	difficulty
disallow	dissipate	disjoin	diffident

Ex signifies out, off, or beyond. **E** and **ef** are other forms. Words introduced by *ex* present few difficulties; there is no temptation to double the final letter. *E* and *ef* are sometimes troublesome because the Latin stems they introduce are unfamiliar; or because we forget that *ex* changes to *ef* before a stem beginning with *f*. Note with care the words in the first two columns.

efface	emigrant	elapse	explain
effect	emissary	excavate	explode
effeminate	enervate	excellent	export
effervescent	eloquent	excursion	express
effort	elocution	exhaust	extort

In signifies in, into, or not, without. It is exceedingly common, and exceedingly troublesome to poor spellers, who forget, or do not know, that *in* changes to *il*, *im*, *ir*, before *l*, *m*, *r*.

Study the following words faithfully, first noting the form of the prefix, then determining the significance of the prefix.

infuse	illegible	immaterial	irrational
innovation	illiterate	immediate	irreducible
inoculate	illiberal	immense	irregular
inquisitive	illogical	immigrant	irreligious
inhale	illumine	immoral	irresolute
inherit	illustrate	immunity	irreverence

Sub signifies under. It changes to *suc*, *suf*, *sug*, *sum*, *sup*, *sur*, before *c*, *f*, *g*, *m*, *p*, and *r*. Let the poor speller remember this double consonant arrangement; it will save him many slips.

subcontract	success	surreptitious	suppress
subscribe	suffix	summary	suppose
subdivide	suggest	support	suburb
subjugate	suffer	subconscious	suffice

In the following table the prefixes are, for convenient reference, arranged alphabetically.

Ab (abs)	signifies from.
Ad (ab, ac, af, ag, al, an, ap, ar, as, at)	“ to.
Ante	“ before.
Circum	“ about, around.
Con (co, col, com, cor)	“ with or together.
De	“ from or down.
Dis (di, dif)	“ apart or not.
Ex	“ out, off, or beyond.

In (il, im, ir)	signifies in, into, or not, with- out.
Inter	“ between, together, or among.
Non	“ not.
Per	“ through or by.
Post	“ behind or after.
Pre	“ before.
Pro	“ forward, before, or in- stead of.
Re	“ back or again.
Se	“ apart.
Sub (suc, suf, sug, sum, sup, sur)	“ under.
Super	“ above.
Trans (tran)	“ across, beyond, or through.

Suffixes, more numerous than prefixes, and fully as useful, appear in so many of our commonest words that their significance is learned almost unconsciously. It will not do to pass them by, however, without noting certain rules which tell how suffixes are joined to stems. These rules should be learned.

Final silent *e* is kept before an added syllable beginning with a consonant, and dropped before a suffix beginning with a vowel; but words ending in *ce* or *ge* retain the *e* before *a* and *o*. Words ending in *ie* drop the *e* and change the *i* to *y* before *ing*.

Love+*ly* makes *lovely*, *love*+*able* makes *lovable*. *Change*+*able* makes *changeable* and *serv-*

ice+able makes *serviceable*; otherwise there would be a temptation to give *g* and *c* the hard sound as in *rang* and *cup*. *Tie+ing* makes *tying*. The *e* is dropped since it is final silent *e*, and *i* changes to *y* to prevent the doubling of *i*. *Singeing* and *dyeing* retain the *e* to distinguish them from *singing* and *dying*. *Truly*, *duly*, *shoeing*, *hoeing*, *toeing*, *awful*, *argument*, and *judgment* are other exceptions to the rule.

hoping	advertisement	subduing	amazement
excitement	tying	engagement	traceable
salable	infringement	coming	blamable
peaceable	tasty	advantageous	conceivable
movable	spongy	dining	dying

Words ending in a single consonant preceded by a single vowel double the consonant before an added syllable beginning with a vowel, if the word formed is to be accented on the syllable preceding the suffix; otherwise the consonant is not doubled.

This rule, like the preceding one, is to prevent mispronunciation. *Hop+ing* makes *hopping*. If the consonant were not doubled, we should have no way of distinguishing it from *hoping*, a very different word.

goddess	deference	occurrence	usually
literally	baggage	redde	permitting
deferred	slipped	planned	nutting
preference	beginning	beginner	gripping
preferring	stopped	swimming	compelling

When preceded by a consonant, final *y* is generally changed to *i* before an added syllable not beginning with *i*; otherwise it remains unchanged.

Holy+day makes *holiday*, and *plenty+ful* makes *plentiful*; but *joy+ful* makes *joyful*, and *toy+ing* makes *toying*. There are a few exceptions to the rule, among them being *shy*, *sly*, and *dry*, which retain the *y* before *ness* and *ly*; but these we are not apt to misspell.

pitiful	volleying	compliance	modifying
denying	modifier	joyous	defiance

EXERCISE 90

Without referring to the table, explain the significance of each of the following prefixes.

ab	ante	con	dis	in
ad	circum	de	ex	inter

EXERCISE 91

Explain the significance of each of the following prefixes.

non	post	pro	se	super
per	pre	re	sub	trans

EXERCISE 92

Without referring to any book, write down all the words you can think of which contain the pre-

fix AB in any of its forms. Do the same with each of the twenty prefixes. (This may be made a class contest.)

EXERCISE 93

What prefixes appear in the following words? Give the original form of each.

apparel	illegible	attribute	aggregate
commence	suppress	alliteration	supply
communicate	suffix	illiterate	irreligious

EXERCISE 94

In which of the following words has the prefix the force of IN or INTO, and in which has it the force of NOT or WITHOUT?

illogical	irregular	inspiration	independent
illuminate	immigrant	inoculate	infamy
imbibe	involuntary	insane	indebted
impediment	insomnia	inquisitive	incendiary

EXERCISE 95

Open the dictionary at random and note how many words containing Latin prefixes there are on a single page. Do the same with a column from the editorial page of any newspaper. Do the same with a page from a magazine.

EXERCISE 96

CEIVE and CEPT are roots from a Latin word meaning TO TAKE. Form as many words as you can by adding prefixes and suffixes.

CEDE, CEED, and CESS are roots meaning TO GO or TO YIELD. Form from these roots as many words as you can.

In the same manner form words from the roots DUC and DUCT, which are from a Latin word meaning TO LEAD.

EXERCISE 97

FECT is from a Latin word meaning TO DO or TO MAKE. Form words from it.

JECT is from a Latin word meaning TO THROW. Form words from it.

JUNCT is from a Latin word meaning TO JOIN. Form words from it.

EXERCISE 98

MIT and MISS are roots meaning TO SEND. Form words from them.

PON and POSIT are roots meaning TO PLACE. Form words from them.

TRACT means TO DRAW. Form words from it.

EXERCISE 99

State the rule for adding syllables to words ending in silent E.

State the rule for adding syllables to words ending in a single consonant preceded by a single vowel.

State the rule for adding syllables to words ending in Y.

EXERCISE 100

Give the rule governing each of the words in the list below.

dying	goddess	hoeing	deference
pitiful	serviceable	advantageous	purity
preference	shammed	lying	hungriest
truly	subduing	judgment	shying

EXERCISE 101

Study with great care the spelling of the following words, paying particular attention to prefixes. With what letter does the stem of each word begin?

dissect	opponent	appoint	immediately
effervescent	disappear	aggregate	affirm
emergency	misspell	correspondent	addict
accuracy	immense	access	accidentally
emigrant	disagree	describe	ascertain
disobedience	adjacent	apparatus	dissimilar
irregular	suppress	effeminate	interrupt

EXERCISE 102

The following are troublesome because of their suffixes, in each case there being a temptation to use a wrong ending. Master them.

affirmative	visible	forcible	dictionary
spherical	bachelor	connotative	audible
coincidence	conservative	contemptible	identical
experience	popular	comparatively	obedience
burglar	infinite	spontaneous	purity
imperative	penitentiary	independence	resistance
participate	secretary	correspondent	conspirator

EXERCISE 103

Words containing the diphthongs *ei* and *ie* are troublesome until one learns that when the diphthong has the sound of long *e*, *i* comes first except when the diphthong is preceded by *c*. *Weird*, *seize*, *neither*, and *leisure* are important exceptions. With this rule in mind, study the following words.

yield	niece	receive	conceive
shrieve	perceive	fiend	pierce
receipt	deceit	shriek	wield
relieve	besiege	achieve	apiece

EXERCISE 104

The following are commonly misspelled because commonly mispronounced. Are you sure

that you are accustomed to pronounce them correctly?

embroidery	recognize	artistically	ransacking
tournament	sophomore	cemetery	athletics
quarter	temperament	farthest	cartridge
intellect	laboratory	literally	lightning
strategy	accidentally	tragedy	tremendous

EXERCISE 105

The following, frequently misspelled, are very simple when analyzed. Often a long word is but a short, familiar word to which prefix and suffix have been added. A moment's thought should clear away all difficulty.

recollect	preparation	imagination	incidentally
agreeableness	recommend	undoubtedly	handsome
narrative	criticism	ridgepole	condescend
sensibility	miraculous	graphically	analysis

EXERCISE 106

Here are groups of words arranged in pairs. Put each pair into a sentence or two so constructed as to show without doubt that you know what each word means.

admission	affect	allusion	altar
admittance	effect	illusion	alter
ascent	bare	berth	brake
assent	bear	birth	break

breath	bridal	calendar	canon
breathe	bridle	calender	cannon
canvas	capital	ceiling	cereal
canvass	capitol	sealing	serial
cession	chandelier	cite	clothes
session	chanticleer	site	cloths

EXERCISE 107

Do the same with the following words.

coarser	colonel	complement	conservatory
courser	kernel	compliment	observatory
council	creak	currant	deceased
counsel	creek	current	diseased
desert	dual	dyeing	eligible
dessert	duel	dying	legible
emerge	emigrant	fain	faint
immerge	immigrant	feign	feint
feat	formally	fort	forth
fête	formerly	forte	fourth

EXERCISE 108

Do the same with the following words.

gait	gilt	grease	hail
gate	guilt	Greece	hale
heal	hew	humerus	lead
heel	hue	humorous	led
leaf	lightening	lose	mantel
lief	lightning	loose	mantle

meat	medal	miner	partition
mete	meddle	minor	petition
peace	peal	pedal	persecute
piece	peel	peddle	prosecute
pillar	prescribe	principal	prodigy
pillow	proscribe	principle	progeny
prophecy	real	respectfully	ring
prophesy	reel	respectively	wring
rôle	sewer	shear	sleight
roll	sower	sheer	slight
soar	stake	stationary	statue
sore	steak	stationery	statute
stile	tail	team	waist
style	tale	teem	waste

EXERCISE 109

Here are final lists of words, some of which we have already examined, calling for careful study. Analyze them syllable by syllable. Master them once for all.

pronunciation	belligerent	prejudice
apparent	divine	among
imitate	arriving	salary
around	muscle	dissolve
control	brilliant	arrange
together	speech	proceed
altogether	equip	mysterious
beseech	business	whether

vegetable
rummage
variegated
similar
artillery

surprise
galloped
melancholy
privilege
divide

gas
separate
professor
announce
appetite

EXERCISE 110

rhythm
sleeve
across
sovereign
essential
precede
expel
hospital
grammar
luscious
callous
exaggerate
drowned
soliloquy

catarrh
malady
caterpillar
embarrass
acquisition
villain
terrestrial
undoubtedly
writer
twelfth
syllable
abolish
nymph
accommodate

color
difficult
excel
restaurant
pamphlet
accord
allow
agreeable
acquaintance
burglary
until
parliament
college
consonant

EXERCISE 111

persevere
academy
career
reverend
agree
paradise
odor
duchess

marriage
committee
sympathy
repetition
warrior
annex
opportunity
drudgery

bereave
possess
finally
annual
messenger
resurrect
achieve
graphically

noticeable	amateur	barbarous
pursue	assassin	shepherd
commencement	millionaire	accustomed
negotiate	remedy	sergeant

EXERCISE 112

accordingly	collapse	fascinate
milliner	feminine	discourtesy
gasoline	cylinder	disapprove
image	physical	hypocrisy
Italy	discipline	trespass
incandescent	genius	appeal
fiery	implement	haggard
describe	crystal	enemy
necessity	kerosene	complexion
crescent	different	dissipate
approach	coincide	unanimous
phase	etiquette	all right

EXERCISE 113

comical	chestnutting	alert
enthusiasm	excellent	comparative
existence	exhausting	exorbitant
identically	extraordinary	irascible
muscle	irresistible	impel
machinery	merely	medicinal
manageable	becoming	measure
referring	millinery	miracle
divisible	definitely	desirable
arose	despise	afraid
humorous	hypocrite	almost
paralyze	forty-four	fierce
pleasurable	perseverance	popped

EXERCISE 114

fulfil	fallacy	fictitious
acquire	apostrophe	association
driest	righteous	ridiculous
relieve	abstruse	remittance
religious	decorous	destroy
appeal	remembrance	diphthong
dubious	boundary	benefit
organization	orator	obedience
occupant	optician	lief
lucrative	genealogy	ninetieth
necessary	ninth	hurried
hygiene	holiness	neither

EXERCISE 115

queer	wield	vying
visitor	village	vicious
vertical	thief	tyrannize
till	tyrannize	siege
summary	sponging	sensible
success	surpass	sentinel
separate	sure	scheme
sufficient	supersede	schedule
spherical	souvenir	simile
privilege	pecuniary	possession
dutiful	plausible	parallel
prescription	probable	partner

For convenient reference the rules for spelling are here brought together.

1. When the diphthong *ei* or *ie* has the sound of long *e*, *i* comes first except when the diphthong is preceded by *c*. *Weird*, *seize*, *neither*, and *leisure* are exceptions.

2. Final silent *e* is usually kept before an added syllable beginning with a consonant, and dropped before a suffix beginning with a vowel; but words ending in *ce* or *ge* retain the *e* before *a* and *o*. Words ending in *ie* drop the *e* and change the *i* to *y* before *ing*. *Truly*, *duly*, *awful*, *argument*, and *judgment* are exceptions.

3. Words ending in a single consonant preceded by a single vowel double the final consonant before an added syllable beginning with a vowel, if the word formed is to be accented on the syllable preceding the suffix; otherwise the consonant is not doubled.

4. When preceded by a consonant, final *y* is generally changed to *i* before an added syllable not beginning with *i*; otherwise it remains unchanged. *Shy*, *sly*, and *dry* are exceptions, *y* being retained before *ness* and *ly*.

CHAPTER XV

SENTENCE ANALYSIS: A REVIEW OF GRAMMAR

WORDS are but feeble things except when properly arranged in groups and set to work: They resemble in this respect the parts of a machine, a typewriter for instance, which must be assembled with care, each part properly fitted in its place, before the machine becomes serviceable. The dictionary, which we may call first of the great law-books of language, considers words singly, telling what each one means, how it should be spelled, how pronounced. Grammar, correctly speaking, includes all, or nearly all, that the average dictionary contains. As the term is commonly employed, however, the special province of grammar is to record what is good usage among language-respecting people as regards words when grouped for service—what forms they take and how they are arranged. It may well be called the second great law-book. The following review is much too brief to be complete. It touches but lightly upon many things and passes by others altogether, the purpose being merely to freshen the memory

in regard to such matters as are of real importance to one who is trying to learn to speak and write correctly.

The simplest word-group, it will be recalled, is the sentence, with its two vital parts, subject and predicate. The former names that concerning which the sentence tells something; the latter is the part which does the telling. There are four kinds of sentences: the declarative, used in making an assertion; the interrogative, using in asking a question; the imperative, used in entreating, commanding, and in giving directions; the exclamatory, used in expressing deep feeling.

Declarative: The tide has turned.

Interrogative: Has the tide turned?

Imperative: Seek the truth.

Exclamatory: How gallantly they ride!

Another set of names is used to indicate the structure of sentences. If made up of one subject and one predicate, a sentence is called simple. If made up of two or more independent clauses, it is called compound. A sentence made up of one independent clause and one or more dependent clauses is called complex. Compound-complex is a name applied to a sentence made up of independent clauses one or more of which are complex. By clause, as used in the above definitions, is meant a group of words containing a subject and a predicate and forming part of a sentence. It differs

from a phrase, which is a group of related words that does not contain subject and predicate. It resembles a phrase in that it is often used as if it were a single word.

Phrase: in the morning

Clause: where I had determined to spend the night

Simple sentence: We reached the village.

Compound sentence: The stars fade and dawn appears.

Complex sentence: In the evening we reached the village where I had determined to spend the night.

Compound-complex sentence: We discovered that we had forgotten the packet and Pierre was sent for it.

Thus we have the following display.

Sentences	Purpose	Declarative	making an assertion
		Interrogative	asking a question
		Imperative	commanding, directing, or entreating
		Exclamatory	expressing deep feeling
	Structure	Simple	having but one subject and one predicate
		Compound	made up of two or more independent clauses
		Complex	containing one or more dependent clauses

There are eight kinds of words: nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, and interjections. It should be remembered, however, that just as upon occasion a lawyer may become a lecturer, or a schoolboy a fisherman, so a given word may be now one "part of speech," now another. What a word is doing

determines what it should be called. If used to name something, it is a noun. If used as a substitute for a noun, it is a pronoun. Nouns and pronouns, indeed all words or word-groups used like nouns, are called substantives. A verb is a word or phrase used to assert something concerning that which a substantive names or designates. Adjectives are words used to modify the meaning of substantives, and adverbs are words used to modify the meaning of verbs, adjectives, or other adverbs. Adjectives and adverbs, and all words or word-groups used like adjectives or adverbs, are called modifiers. Prepositions connect substantives with other words, and show how they are related; conjunctions join words, phrases, or clauses. Prepositions and conjunctions, and other parts of speech when used like them, are called connectives. An interjection is a word—a cry or an exclamation—used to express deep feeling. These definitions are not in every instance complete; but they serve sufficiently well to point out in a general way the service performed by each part of speech.

Noun: The *day* is done.

Pronoun: *They* run.

Verb: The birds *have flown*.

Adjective: A *soft* answer turneth away wrath.

Adverb: The sentinel walked *softly*.

Preposition: Two *of* the ships were lost.

Conjunction: Come *and* trip it *as* ye go.

Interjection: *Alas!*

Thus we have the following display.

Parts of Speech	{	Nouns	words used as names
		Pronouns	words used as substitutes for nouns
		Verbs	words used in making assertions
		Adjectives	words used to modify substantives
		Adverbs	words used to modify verbs, adjectives, adverbs
		Prepositions	words used to connect substantives with other words and show how they are related
		Conjunctions	words used to connect words, phrases, clauses
		Interjections	cries and exclamations used to express deep feeling

Studying this table for a moment, one cannot fail to see that the various parts of speech enjoy but little independence; they must work together just as the individuals of a community must; all are needed, none is self-sufficient. Nouns are helpless without verbs, and verbs helpless without nouns. Pronouns, great time-savers that enable us to take short cuts, and to push ahead without too often retracing steps, are meaningless when by themselves. Adjectives and adverbs must have something to cling to, other words to work for; and connectives, when by themselves, are like mortar without bricks, bridges without banks to join, or sign-boards where there are no cross-ways. Interjections, of all the parts of speech, enjoy a degree of lonely independence; yet a page of interjections and nothing else would be unintelligible. The *Oh! Alas!* or *Mercy!* means nothing until

some complete sentence explains what has produced the emotion represented by the exclamation.

In the second place it may be noted that though no word is wholly independent, the eight parts of speech are of different value or rank, this suggesting again a parallel between words and individuals. The noun is easily the most important, in numbers as well as in service. If we could have but this one part of speech we should manage somehow, though lamely, without the other seven. Next comes the verb, without which there could be no complete sentence. A workaday world might get along fairly well with these two parts of speech alone. Adjectives and adverbs are plainly inferior to nouns and verbs, and the connectives are of a still lower order; yet vigor, precision, and beauty of expression depend so largely on a command of these minor groups of words that they are entitled to our full respect and merit close study. The relative importance of each part of speech may be tested in an interesting way by taking a paragraph from any book and removing from it in turn the nouns, the pronouns, and so on.

Finally comes the thought that though there is no such thing as independence among words, and though some parts of speech may be considered of higher rank than others, nevertheless each term in the language enjoys a kind of supremacy, each is a specialist doing some one thing better than it can be done by any other.

Interjections and prepositions do not change in

form, nor can they be subdivided into classes or varieties according to the service they perform. Other parts of speech may be subdivided, and with the exception of the conjunction they may be "inflected" more or less; that is, they may be bent into this or that shape to express shades of meaning and to show the relationship of word to word, much as some machines may be "adjusted" to perform different kinds of work. For example, *boys* is an inflected form of *boy*, and *worked* an inflected form of *work*. Centuries ago, our language was much more highly inflected than it is to-day. Many forms have dropped out of use, and others are gradually disappearing. Yet the shades of meaning and the relationships they once expressed still remain, and often the names of these are retained even though the inflected forms are gone. We will now take up each part of speech separately, considering its subdivisions, its inflections, and the service it performs.

Nouns	Kinds	common, proper
	Forms	{ number : singular, plural { gender : masculine, feminine, neuter { case : nominative, possessive, objective
	How used	{ (1) subject of verb, (2) object of verb, (3) indirect object of verb, (4) object of preposition, (5) denoting possession, (6) appositive to a substantive, (7) predicate nominative, (8) nominative absolute, (9) nominative by address, (10) adverbial objective

A common noun is a name which may be ap-

plied to any one of an entire class of things; a proper noun designates a particular one, distinguishing it from others of the same class. Illiterate people sometimes fail to begin the proper noun with a capital, and frequently begin with a capital a word, especially the name of a plant or an animal, with which they are not familiar. *Dog* is a common noun; so too is *ichthyosaurus*, notwithstanding the fact that it has many syllables and sounds strange to the ear.

The regular way of forming the plural is by adding *s* or *es* to the singular, observation rather than hard and fast rules teaching which ending is correct in a given case. It is well to remember, however, that nouns ending in *y* preceded by a consonant change the *y* to *i* and add *es*; that a few, though not all, words ending in *fe* change the *f* to *v* and add *s*; and that a few, though not all, ending in *o* preceded by a consonant add *es*. Foreign words are troublesome in that many of them have plural endings not found in our language. The oddest rule is that which bids us indicate the plural of figures, letters, and signs by adding *'s*. (See Exercise 121 on page 187.)

pony	ponies	valley	valleys
knife	knives	potato	potatoes
vertebra	vertebræ	6	6's
t	t's	+	+'s

Few nouns have separate forms to indicate difference in gender; but that which a word names may have gender, so we may speak of nouns as mas-

culine, feminine, and neuter. It is somewhat the same with case as it is with gender. One form now suffices for both nominative and objective; the only inflection is that which denotes what is loosely called possession. The regular way of forming the possessive is by adding 's to the singular and to all plurals not ending in s. Plurals ending in s add the apostrophe only. When a noun of more than one syllable ends in an s or z sound, some writers prefer to indicate the singular possessive by adding simply the apostrophe; others, and they are to be commended, follow the regular rule. *Ulysses's voyage*, *Xerxes's exercises*, and similar phrases have an unpleasant sound. Perhaps the sanest way is to avoid such ugly combinations by writing *the voyage of Ulysses* and *the exercises of Xerxes*. If two or more nouns joined by *and* show joint possession, as in the sentence *This is John and Henry's boat*, the sign of possession is needed with the last noun only; but we write correctly *This is either John's or Henry's*, and *This is neither John's nor Henry's*. (See Exercise 122 on page 188.)

man's	men's	Dickens's masterpiece
lady's	ladies'	The deeds of Themistocles
Brown and Green's harness shop (joint possession)		
Goldsmith's and Burns's poems (separate possession)		
Is this Monday's or Tuesday's Tribune?		
It is neither Monday's nor Tuesday's.		

The ways in which nouns are used will be better understood later on when the other parts of speech

have been examined. Since this is a review of grammar, the following examples should not prove wholly unintelligible. The numbers correspond to those found in the table on page 156.

1. *Fire* burns. 2. Obey the *law*. 3. They offered *Cæsar* a crown. 4. He lives in *Savannah*. 5. Great Expectations is the title of one of *Dickens's* best novels. 6. We followed the Ohio River, a *branch* of the Mississippi. 7. This is my native *land*. 8. The *day* being clear, we had an extended view. 9. In thee, O *Lord*, do I put my trust. 10. Good-bye, proud world, I'm going *home*.

Pronouns	Kinds	Personal : I, you, thou, he, she, it ; myself, yourself, etc.
		Relative or Conjunctive : who, which, what, that ; whoever, whatsoever, etc.
		Demonstrative : this, that
		Interrogative : who, which, what, whether
		Indefinite or Adjective : each, either, neither, some, any, many, few, all, both, aught, naught, one, some one, any one, every one, no one, such other, each other, one another
	Forms	Person : first, second, third
		Number : singular, plural
		Gender : masculine, feminine, neuter
		Case : nominative, possessive, objective
	How used: (1) To take the place of the noun, serving in all save the last of the ten ways mentioned in connection with nouns ; (2) to take the place of a noun and at the same time serve as a connective (relative pronouns only)	

Personal pronouns, so called because some always represent the "first" person or the one speaking, others the "second" person or the one spoken to, and others the "third" person or the person or thing spoken of, are so commonly misused that it seems best to give their inflections in full.

	Sing.	Plu.		Sing.	Plu.
Nom.	I	we		you	you
Pos.	my	our		your	your
	<i>or mine</i>	<i>or ours</i>		<i>or yours</i>	<i>or yours</i>
Obj.	me	us		you	you
Nom.	thou	ye		he she it	they
Pos.	thy	your		his her its	their
	<i>or thine</i>	<i>or yours</i>		(<i>or hers</i>)	<i>or theirs</i>
Obj.	thee	you		him her it	them
Singular					
Nom.	myself	thyself		himself	herself itself
		<i>or yourself</i>			
Pos.	—	—		—	—
Obj.	myself	thyself		himself	herself itself
		<i>or yourself</i>			
Plural					
Nom.	ourselves	yourselves		themselves	
Pos.	—	—		—	
Obj.	ourselves	yourselves		themselves	

Notice that there are no such forms as *ourn*, *youer*, *yourn*, *hisn*, *hern*, *theirn*, *theirselves*, *itsself*, and that in no form is the apostrophe used. *You're*, a contracted form of *you are*, is often confused with *your*.

The relative pronouns are so called because they "relate" or refer to substantives. Since at the

same time they introduce clauses, thus serving as connectives, they are also called conjunctive pronouns. Of all the conjunctions, *who* alone is inflected.

	Sing.	Plu.
Nom.	who	who
Pos.	whose	whose
Obj.	whom	whom

Notice that there is no such form as *whoes* or *whos*. *Who's* is a contracted form of *who is*.

The interrogatives, so called because used in asking questions, are not inflected, with the exception of *who*, which differs in no respect from the relative *who*.

The demonstratives *this* and *that*, with their plural forms *these* and *those*, direct attention to persons or things, pointing them out. Be careful not to use the personal pronoun as if it were a demonstrative. *Look at them boys* should be *Look at those boys*. Remember too that *these* and *those* are plural forms, while *sort* and *kind* are singular. *These kind*, *those sort*, and similar vulgarisms are very common.

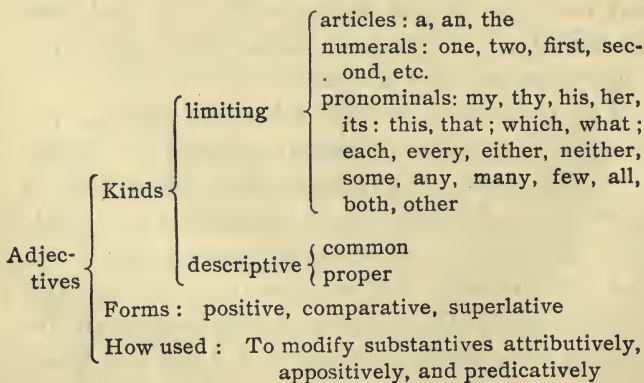
The indefinites, so called because they do not definitely represent particular persons or things, are a low order of pronoun, more often used as adjectives. Indeed, many pronouns do double duty, serving now as pronouns, now as adjectives; and we have seen that relative pronouns serve as conjunctions. This leads to confusion, which disappears only when we apply to a word in a given

sentence the name which best describes the service it performs in that sentence.

In the first group of sentences given below, the pronouns are used like nouns, serving as subject, object, etc., the numbers corresponding to those in the noun table. Notice that the pronoun is not used as an adverbial objective. In the second group, the pronouns take the place of nouns and at the same time serve as connectives.

1. *This* is the forest primeval. 2. Take *it*, if you wish. 3. Please give *him* my cane. 4. May we go with *him*? 5. *My* courage weakens, and so, I suspect, does *yours*. 6. A few fortunate ones, *those* who had clear records in deportment, were permitted to go. 7. This is *he*. 8. *This* having been attended to, we retired for the night. 9. Go to the ant, *thou* sluggard.

1. Let him *who* standeth take heed lest he fall. 2. This is the malt *that* lay in the house *that* Jack built.



Adjectives present few difficulties, except as they change to indicate degrees of comparison. In some cases degree is indicated by an entire change of word, as in *good, better, best*; in others *-er* and *-est* are added to the positive form, as in *sweet, sweeter, sweetest*; and in still others the comparative and the superlative are indicated by placing *more* and *most* or *less* and *least* before the adjective. No rule covers all cases; what is right must be learned through observation. Uneducated people sometimes forget that a proper adjective—that is, an adjective derived from a proper noun, as *Roman* derived from the proper noun *Rome*—should begin with a capital. The distinction between a pronoun and a pronominal adjective is not troublesome if we remember that the adjective always modifies a substantive.

Pronoun: *This* is my book.

What *others* have done, we may do.

Each may take one.

One may be mistaken.

Adjective: *This* book belongs to me.

The *other* house is preferable.

We do a little better *each* time.

One day follows another.

The three ways in which an adjective may be used—perhaps we should say four ways, since an adjective is sometimes used as a noun—are here illustrated.

1. The *green* fields invite us. 2. The crowd, *heedless*, rushed into danger. 3. The fields are *green*. 4. The *wicked* shall perish.

24 121 122 123
124

Verbs	{	Kinds	{	1. Transitive, intransitive
			{	2. Strong conjugation, weak conjugation
	{	Forms	{	Voice : active, passive
			{	Mood : indicative, subjunctive, potential, imperative
			{	Tense : present, past, future, perfect, past perfect, future perfect
			{	Person : first, second, third
				Number : singular, plural
				Verbals : infinitives, participles
	{	How used: (1) To form the essential part of the predicate ; (2) to serve as a substantive (infinitive) ; (3) to serve as an adjective (participle)		

The verb is a difficult part of speech to master. Very few—perhaps it is safe to say not more than one in a hundred—ever do master it. Grammarians cannot agree perfectly on all points relating to it, and they differ widely in regard to the names which should be applied to its various forms and relations. We shall try, without going too deeply into matters, to get hold of such essentials as are needed in order to talk about verbs intelligibly and use them with a reasonable degree of correctness.

A verb is used transitively when it requires an object to complete its meaning; that is, when it requires a substantive to “receive its action,” as in the sentence *Jack built a house*. A verb is used intransitively when it does not require an object, as in the sentence *The sun shines*. Some verbs are

always used intransitively, others may be used either way. (See Exercise 129 on page 196.)

Verbs are said to be of the strong or the weak conjugation according to the way they are inflected. Weak verbs regularly add *d* or *ed* to the root to form the past tense and the past participle. Strong verbs regularly change the vowel of the root, either in the past tense or in the past participle or in both, and sometimes add *n* or *en* to form the past participle.

Weak conjugation: work, worked, worked

Strong conjugation: speak, spoke, spoken

Many verbs, both strong and weak, are inflected more or less irregularly, and some irregularities are so misleading that it is often difficult to tell to what conjugation a verb belongs even though its principal parts, as the present, past, and past participle forms are called, are familiar to us. It is a comfort to reflect that knowing the principal parts of a verb is of more importance than being able to tell to what conjugation it belongs. (See Exercise 125 on page 192.)

Perhaps the best way to get at the many difficulties presented by voice, mood, and tense will be to display a complete verb. Pronouns will be used for the purpose of showing the various forms called for by subjects in the first, second, and third person, singular and plural; for a verb "agrees" with its subject in person and number. It should

be remembered that the pronoun is not a part of the verb.

ACTIVE VOICE

INDICATIVE MOOD

SIMPLE FORM	EMPHATIC FORM	PROGRESSIVE FORM
PRESENT		
I love	I do love	I am loving
you love <i>or</i> thou lovest *	you do love <i>or</i> thou dost love	you are loving <i>or</i> thou art loving
he loves	he does love <i>or</i> he doth love	he is loving
we love	we do love	we are loving
you love	you (<i>or</i> ye) do love	you (<i>or</i> ye) are loving
they love	they do love	they are loving
PAST		
I loved	I did love	I was loving
you loved <i>or</i> thou lovedst	you did love <i>or</i> thou didst love	you were loving <i>or</i> thou wast loving
he loved	he did love	he was loving
we loved	we did love	we were loving
you loved	you (<i>or</i> ye) did love	you (<i>or</i> ye) were loving
they loved	they did love	they were loving
SIMPLE FUTURE		
I shall love		I shall be loving
you will love		you will be loving
he will love		he will be loving
we shall love		we shall be loving
you will love		you will be loving
they will love		they will be loving

* The older forms for the second person are given in the present and past tenses only, though they are found in other tenses as well.

VOLITIONAL FUTURE

I will love
 you shall love
 he shall love
 we will love
 you shall love
 they shall love

I will be loving
 you shall be loving
 he shall be loving
 we will be loving
 you shall be loving
 they shall be loving

PERFECT

I have loved
 you have loved
 he has loved
 we have loved
 you have loved
 they have loved

I have been loving
 you have been loving
 he has been loving
 we have been loving
 you have been loving
 they have been loving

PAST PERFECT

I had loved
 you had loved
 he had loved
 we had loved
 you had loved
 they had loved

I had been loving
 you had been loving
 he had been loving
 we had been loving
 you had been loving
 they had been loving

FUTURE PERFECT

I shall have loved
 you will have loved
 he will have loved
 we shall have loved
 you will have loved
 they will have loved

I shall have been loving
 you will have been loving
 he will have been loving
 we shall have been loving
 you will have been loving
 they will have been loving

SUBJUNCTIVE MOOD

SIMPLE FORM

EMPHATIC FORM

PROGRESSIVE FORM

PRESENT

(if) I, you, he love	(if) I, you, he do love	(if) I, you, he be loving
(if) we, you, they love	(if) we, you, they do love	(if) we, you, they be loving

PAST

(if) I, you, he loved	(if) I, you, he, did love	(if) I, you, he were loving
(if) we, you, they loved	(if) we, you, they did did love	(if) we, you, they were loving

POTENTIAL MOOD

SIMPLE FORM

I, you, he may * love
we, you, they may love

I, you, he might † love
we, you, they might love

PROGRESSIVE FORM

PRESENT

I, you, he may be loving
we, you, they may be loving

PAST

I, you, he might be loving
we, you, they might be loving

PERFECT

I, you, he may * have loved I, you, he may have been loving
we, you, they may have loved we, you, they may have been
loving

PAST PERFECT

I, you, he might † have loved I, you, he might have been lov-
ing
we, you, they might have loved we, you, they might have been
loving

IMPERATIVE MOOD

PRESENT

love do love be loving

INFINITIVES

PRESENT

to love, loving to be loving

PERFECT

to have loved, having loved to have been loving

PARTICIPLES

PRESENT

loving

PERFECT

having loved having been loving

* *Can* and *must* are other potential auxiliaries.

† *Could*, *would* and *should* are other auxiliaries.

PASSIVE VOICE

INDICATIVE MOOD

SIMPLE FORM

PROGRESSIVE FORM

PRESENT

I am loved
you are loved
he is loved

I am being loved
you are being loved
he is being loved

we are loved
you are loved
they are loved

we are being loved
you are being loved
they are being loved

PAST

I was loved
you were loved
he was loved

I was being loved
you were being loved
he was being loved

we were loved
you were loved
they were loved

we were being loved
you were being loved
they were being loved

SIMPLE FUTURE

I shall be loved

VOLITIONAL FUTURE

I will be loved

PERFECT

I have been loved

PAST PERFECT

I had been loved

FUTURE PERFECT

I shall have been loved

SUBJUNCTIVE MOOD

PRESENT

(if) I be loved

PAST

(if) I were loved

(if) I were being loved

POTENTIAL MOOD

PRESENT

I may be loved

PAST

I might be loved

PERFECT

I may have been loved

PAST PERFECT

I might have been loved

IMPERATIVE MOOD

PRESENT

be loved

INFINITIVES

PRESENT

to be loved, being loved

PERFECT

to have been loved, having been loved

PARTICIPLES

PRESENT

being loved

PAST

loved

PERFECT

having been loved

As we study this display, we note first of all that though the verb has a few inflections—*loves, loved, loving*—its conjugation is made up largely of phrases in which *am, have, do, shall, will, may*, etc., appear. These words, verbs all of them, are called auxiliaries, because they are used principally in combination with other verbs, helping to express various shades of meaning. It is good mental exercise to dissect a long phrase like *may have been loving* and try to determine what each

word does toward completing the idea; but ordinarily it is better for the young student to think of the phrase as if it were all a single word. (See Exercise 127 on page 194.)

The indicative mood is used in plain, straight-away assertion and question. It presents no difficulties except in two tenses, the past and the future, and these must be examined with great care.

Was is singular, *were* is plural. It is therefore incorrect to write *They was all present*, *We was pleased to see him*; for the verb should agree with its subject in number. But note that nowhere is *was* found in the second person singular. It is *you were loving* and not *you was loving*, *you were being loved* and not *you was being loved*. It is odd that the plural form *were* should be used with the singular pronoun *you*, but it is so used by those who speak correctly. Those who say *you was* instead of *you were* belong, as a rule, to the large, unfortunate class who use *aint* and *haint* for *am not* and *haven't*. *Aint* and *haint* are forms unknown to grammar.

Shall and *will* are troublesome because each performs a double service, sometimes indicating plain futurity and sometimes volition, or an act of the will. They cease to give trouble when the meaning of the words futurity and volition is clearly understood and a few simple rules have been mastered. When one says *I shall be twenty tomorrow*, or *Friday will be the thirteenth*, he does not mean that he is determined to be twenty on

the morrow, or that he promises to make Friday the thirteenth, for these are matters over which he has no control; he simply states a future certainty. On the other hand *I will give you a dollar for your knife* is a promise; and *He shall suffer for this* is a threat or the expression of determination. Promises, threats, resolves, and the like, are acts of the will; they come under the general term volition. Three rules cover nearly all troublesome cases.

I. To express a simple future, use *shall* with the first person, *will* with the second and the third.

II. To express volition, use *will* with the first person, *shall* with the second and the third.

III. In an interrogative sentence, use *shall* with the first person always. With the second person and the third use *shall* when *shall* is expected in the answer and *will* when *will* is expected in the answer. (See Exercises 132 and 133 on pages 200-201.)

The subjunctive mood is used most commonly in conditional clauses to imply that the contrary of that which is stated is true, as in the sentence *If to-day were to-morrow, we should know all about it*. It is also used sometimes to express a wish, as in the sentence *O that I were home!* But the subjunctive mood has almost disappeared from our common speech. The idea of extreme doubt, supposition, condition contrary to fact, etc., remains, but it is no longer expressed by a separate system of forms such as we have in the indicative mood. The indicative and potential forms, helped

out not a little by the conjunctions *if*, *though*, *unless*, *except*, *lest*, and *whether*, now do most of the work formerly done by the subjunctive. Little attention, therefore, need be paid to this mood, except in a single case where it still performs an important service. Notice carefully the indicative and subjunctive past tense progressive forms of the verb *love*.

Indicative

I was loving	we were loving
you were loving	you were loving
he was loving	they were loving

Subjunctive

if I were loving	if we were loving
if you were loving	if you were loving
if he were loving	if they were loving

The *if* is not a part of the verb; it appears in connection with the subjunctive merely because some such conjunction is frequently, though not always, used with that mood. It may be used with the indicative too; but *if I was loving* and *if I were loving* do not mean the same thing. The former expresses a simple condition in past time; the latter has nothing to do with past time, but sets forth a state of affairs contrary to fact or merely thought of. Note the following sentences:

If the day was pleasant, they must have enjoyed the drive.

If the day were pleasant, they might enjoy the drive.
In the first sentence the speaker tells simply what must have happened under a given condition.

The sentence has to do with past time. It does not suppose something which is not true; it is a pure conditional sentence. In the second there is an element of make-believe. The day, we know at once, is not pleasant, but the speaker imagines what might happen were the day different. The sentence has nothing to do with past time. The rule covering the use of the two moods in the past tense is as follows:

Use the past tense of the indicative to express simple condition in past time. Use the past tense of the subjunctive to express the idea of uncertainty, extreme doubt, or condition contrary to fact in present time. (See Exercise 131 on page 199.)

Potential is a term, old-fashioned and very much too narrow but still convenient, applied by some to all verb phrases containing the auxiliaries *may*, *can*, *must*, *might*, *could*, *would*, or *should*, auxiliaries which help the verbs they accompany to express a variety of ideas such as obligation, power, possibility, liberty. Many grammarians believe that there is no potential mood; the so-called potentials they class as indicatives and subjunctives. It is of more importance that we learn to use *may*, *can*, and the rest of the auxiliaries correctly than it is that we settle this disputed point.

May, *can*, *would*, and *should* are the four auxiliaries most commonly misused. *Can* denotes ability to do. *May* sometimes denotes a wish, as in the sentence *May you have a pleasant journey*;

and sometimes possibility, as in the sentence *It may rain*; and sometimes permission, as in the sentence *You may go now*. The point to be remembered is this:

Can denotes ability to do; *may* denotes permission. Hence *You can go* means *You are able to go*; *You may go* means *I give you permission to go*. (See Exercise 135 on page 202.)

Should is sometimes used to express the idea of duty or obligation, and *would* to express the idea of accustomed action, as in the sentences *We should be just to our enemies* and *We would hear the swallows chattering in the big chimney whenever the mother bird brought food*. But they are used also like *shall* and *will* and in a general way follow the same rules, *should* corresponding to *shall*, and *would* corresponding to *will*. This is seen when a sentence in direct discourse is turned into indirect discourse. *He said, "I shall be home to-morrow"* becomes *He said that he should be home to-morrow*. *He said, "I will help pay for the boat"* becomes *He said he would help pay for the boat*. In a conditional clause, *should* is used with all three persons to express futurity and *would* with all three persons to express volition; but in the principal clause of a conditional sentence, *should* and *would* follow the rules for *shall* and *will*.

Simple future: If he should call, I *should* be glad to see him.

Volition: If he should need money, I *would* send him a draft.

All this is quite puzzling, but we may simplify matters a little by remembering two rules which cover nearly all troublesome cases.

I. In indirect discourse use *should* where *shall* would be used in direct discourse; use *would* where *will* would be used in direct discourse.

II. In the principal clause of a conditional sentence, use *should* with the first person and *would* with the second and third persons to express simple future. Use *would* with the first person and *should* with the second and third persons to express volitional future. (See Exercise 134 on page 201.)

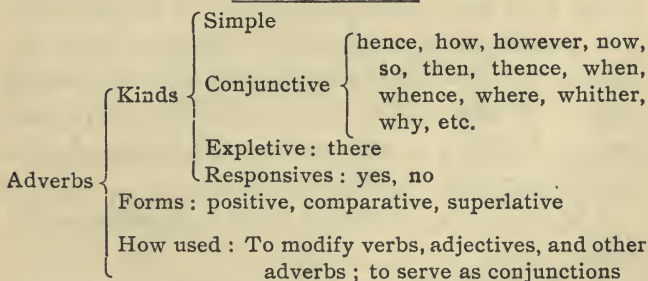
Infinitives are verb forms that are used like nouns, and participles are verb forms that are used like adjectives. They retain the essential idea of the verb from which they are derived; like verbs they have voice and tense; and they may be modified as verbs are modified, and may govern the objective case. At the same time they have the force of nouns and adjectives.

The verb always forms the principal part of the predicate, stating or asking something concerning the substantive which serves as its subject. The principal ways in which infinitives and participles are used are illustrated below. Note that while the infinitive commonly serves as a substantive, the substantive idea is seen but dimly in the last three examples in the first group. The last sentence in

the second group shows the participle in what is called the absolute construction.

1. *To give* is more blessed than to receive. 2. Ask him *to wait* for us. 3. I purchased this before *seeing* the others. 4. Winning a battle is not always *gaining* what one desires. 5. It is never too late *to mend*. 6. We went to the beach *to gather* driftwood. 7. It was a victory *to be proud of*. 8. I am glad *to hear* such good news.

1. There is a familiar adage about *whistling* girls. 2. I left him *standing* by the road. 3. The dog, *barking* furiously, soon frightened them away. 4. *Having sung* till we could sing no more, we covered the embers and prepared for bed. 5. The bell *having rung*, we formed in line.



Adverbs are easily recognized, especially the simple ones indicating time, place, motion, manner, etc. A few are compared like adjectives.

much, more, most

soon, sooner, soonest

quickly, more quickly, most quickly

Conjunctive adverbs are so called because they

introduce subordinate clauses much as relative pronouns do, at the same time serving as modifiers.

Where have they gone?

They have gone *where* we cannot follow.

In the first sentence, *where* is plainly an adverb. In the second, it serves not only as an adverb but as a conjunction joining *They have gone* and *we cannot follow*; hence it is a conjunctive adverb. The expletive *there*, seen in such sentences as *There was mounting in hot haste*, is so called because it "fills out." Since it stands first, oftentimes, where we naturally expect to find the subject, it is frequently mistaken for the subject and made to govern the verb. Thus we have such errors as *There was four of us*; for the thoughtless person assumes that the expletive must be singular and so should be followed by a verb in the singular number. *Yes* and *no*, almost always used independently, are not, strictly speaking, adverbs at all, since they modify nothing.

The following sentences show how adverbs are used.

1. Go *quietly*.
2. What could be *more* beautiful!
3. She sleeps *most* soundly now.
4. He will come *when* we are ready.
5. *There* are many reasons why we should go.
6. *Yes*, let us be patient.

Prepositions	{	Kinds:	All of the same kind
		Forms:	No changes in form
		How used:	To connect words and show the relation between them

Prepositions form but a small group, a hundred or so, not more than fifty or sixty of which are in common use. All are of the same kind, do the same thing; they introduce phrases, connecting substantives with other words and showing the relationship between them. The object of a preposition is in the objective case. When a prepositional phrase modifies a substantive, it is called an adjective phrase; when it is used like an adverb, it is called an adverbial phrase. (See Exercise 118 on page 184.)

Adjective: He wore a badge *of blue ribbon*.

Adverbial: They will come *in the morning*.

Conjunctions	{	Kinds :	Coördinate, subordinate
		Forms :	No changes in form
		How used :	To connect words, phrases, clauses

Conjunctions differ from prepositions in that the former are frequently employed to connect clauses, while the latter are always employed to connect single words. When a conjunction is used to connect single words, the words are in the same construction; that is, they are used alike, are of the same rank. The two words joined by a preposition are always of unequal rank.

The house *and* the barn were burned.

The hay was stored *in* the barn.

In the first sentence *house* and *barn* are in the same

construction; that is, both are subjects of the same verb. *Was stored* and *barn*, in the second sentence, are in different constructions; *barn* modifies *was stored* adverbially. It is not difficult, therefore, to tell whether a given connective is a preposition or a conjunction; but it is sometimes puzzling to tell whether a conjunction is coördinate or subordinate. Coördinate conjunctions connect words, phrases, and clauses which have the same grammatical relation; that is, are in the same construction. Subordinate conjunctions introduce subordinate clauses, and are found, therefore, in complex sentences only. There are three kinds of subordinate or dependent clauses: adjective, adverbial, and noun or substantive. If one can learn to recognize these three kinds, he should have no difficulty in distinguishing between the two kinds of conjunctions. A noun clause is used like a noun, an adjective clause is used like an adjective, and an adverbial clause is used like an adverb. The first three illustrations given below contain subordinate conjunctions introducing noun clauses, the remaining ones contain subordinate conjunctions introducing adjective and adverbial clauses.

1. *That the steamship is lost* is beyond all question.
2. They report *that the steamship is lost*.
3. It all depends on *where the steamship went ashore*.
4. The steamship struck *while the passengers were at dinner*.
5. *If it had not been foggy*, the accident would not have happened.
6. Do unto others

as you would have them do unto you. 7. Return to the place *whence you came.* 8. There was a time *when we could have escaped.*

All connectives—prepositions, relative pronouns, simple conjunctions, conjunctive adverbs—are exceedingly important in that they bind together the various parts of a sentence. (See Exercises 119 and 137 on pages 185 and 204.)

Selecting items here and there from the preceding paragraphs, combining and condensing them, we have the following summary concerning how words are used in the building of sentences.

I. Every sentence must have a subject and a predicate, the former naming that concerning which something is asserted or some question asked, the latter asserting or asking something concerning that which the subject names. The vital part of the predicate is always a verb. The vital part of the subject is always a noun or some word or word-group that is used like a noun.

II. The meaning of a verb may be modified (1) by a noun or pronoun objective, (2) by a predicate noun or adjective qualifying the subject of the verb, (3) by an adverb, an adverbial phrase, or an adverbial clause. The meaning of a noun may be changed (1) by an adjective, (2) by a noun or a pronoun in the possessive case, (3) by a phrase or a clause. An adjective may be modified by an adverb, an adverb by another adverb.

Several of the rules governing person, number, gender, and case have been given or implied in earlier paragraphs. Supplementing these we have the following.

- I. The subject of a verb is in the nominative case.
- II. A verb agrees with its subject in person and number.
- III. A noun or pronoun the object, direct or indirect, of a verb is in the objective case.
- IV. A predicate noun or pronoun agrees in case with the subject it qualifies.
- V. A word in apposition with another word agrees with it in case.
- VI. A noun or pronoun governed by a preposition is in the objective case.
- VII. A pronoun agrees with its antecedent in person, number, and gender.
- VIII. A noun or pronoun with an appositive adjective or its equivalent is sometimes used in the nominative case absolutely.

EXERCISE 116

Point out the subject of each sentence. If the subject is made up of more than one word, analyze it, showing how the bare subject is expanded. How many kinds of modifiers do you find?

1. Clouds will intervene.
2. Honor and shame from no condition rise.
- 3. A pleasing countenance is a silent recommendation.
4. A fool's bolt is soon shot.
- 5. The proof of the pudding is in the eating.
- 6. What cannot be cured must be endured.
7. He who arrives first at the mill should first have his grist.
8. To be poor without being free is the worst state into which man can fall.
9. In the lexicon of youth, which fate reserves for a bright manhood, there is no such word as fail.
10. It is better to fall from the window than from the roof.
11. Count not your chickens before they are hatched.
- 12.

Avarice, mother of all wickedness, always thirsty for more, opens wide her jaws for gold.

13. The Sunflower, thinking 'twas for him foul shame
To nap by daylight, strove t'excuse the blame;
It was not sleep that made him nod, he said,
But too great weight and largeness of his head.

—Cowley

EXERCISE 117

Point out the predicate of each sentence. If the verb is modified, analyze the predicate, showing how it is expanded. How many kinds of modifiers do you find?

1. Time flies. 2. Make haste slowly. 3. Light gains make a heavy purse. 4. A thing of beauty is a joy forever. 5. At night all cats are gray. 6. Strike while the iron is hot. 7. Give us this day our daily bread. 8. Young folks tell what they do, old ones what they have done, and fools what they intend to do. —9. A soft answer turneth away wrath; but grievous words stir up anger. —10. A bad workman always quarrels with his tools. 11. —When the fox is asleep, nothing falls into his mouth. 12. All is not gold that glitters.

13. When beechen buds begin to swell,
And woods the bluebird's warble know,
The yellow violet's modest bell
Peeps from the last year's leaves below.

—Bryant

EXERCISE 118

Point out the phrases and tell what each one modifies. Analyze each phrase. How many kinds do you find?

- 1. A hare is not caught by a drum. 2. Look not a gift-horse in the mouth. 3. It is necessary to wait for the lame man.—4. A sparrow in the hand is better than a goose on the wing. 5. Unto the pure all things are pure. 6. Burning the candle at both ends is folly. 7. To be or not to be—that is the question. 8. He who follows two hares is sure to catch neither. 9. We all have sufficient strength to bear the misfortunes of others. 10. —Frightening a bird is not the way to catch it. 11. It is —great folly to think of being wise alone. 12. Please ask him to remain a minute. 13. By following the trail we easily found the cabin. 14. I do not enjoy being left alone. 15. The brook, winding in and out, at length reaches the river. 16. All hope having been abandoned, the boat was allowed to drift.—17. Having been warned of their danger, the girls turned back. 18. The snow, sweeping across the open fields, piled high against the cabin. 19. Many a tale is lost in telling.

20. And then there was a little isle

Which in my very face did smile,

The only one in view ;

A small green isle, it seemed no more,

Scarce broader than my dungeon door,

But in it there were three tall trees,

And o'er it blew the mountain breeze,

And by it there were waters flowing,

And on it there were young flowers growing

Of gentle breath and hue.—*Byron*

EXERCISE 119

Point out and analyze each clause. Which ones are subordinate? Which of the subordinate clauses are noun or substantive? adjective? adverbial?

1. Adversity makes men, and prosperity makes monsters. — 2. He who has good health is rich, though he may not know it. 3. What is well done is twice done. 4. Go where glory waits. 5. Ask what ye will and it shall be granted. 6. Honor the old, instruct the young, consult the wise, and bear with the foolish. 7. He that gathereth in the summer is a wise son; but he that sleepeth in harvest is a son that causeth shame. 8. If the sky falls, we shall catch larks. 9. One does not always know who may be trusted. 10. Tell me what you read and I will tell you what you are. 11. All philosophy, says Epictetus, lies in the two words sustain and abstain. 12. We must expect to work for what we get. 13. Where no wood is, there the fire goeth out. 14. Much may be made of a Scotchman, Johnson once remarked, if he be caught young. 15. Make hay while the sun shines. 16. Keep thy shop and thy shop will keep thee. 17. Let another man praise thee, and not thine own mouth; a stranger, and not thine own lips.

18. For of all sad words of tongue or pen,
The saddest are these: "It might have been."
—Whittier

19. Breathes there the man with soul so dead,
Who never to himself hath said,
"This is my own—my native land!"—Scott

EXERCISE 120

Attention has been called to the fact that many words are used now as one part of speech, now as another. Note carefully each italicized word in the sentences below. What duty does it perform? What part of speech is it? What other part of speech may it be at times?

1. *Good, quickly, with, or, himself, and laughed* are common words.
2. Three cheers for the *red, white, and blue!*
3. The *French* were victorious.
4. The captain made a *home run.*
5. *Six* of the boys consented.
6. *Waiting* is tiresome, even in this cool *waiting-room.*
7. *To go* is better than *to perish.*
8. The tongue of the *just* is as choice silver.
9. Be *just* to your enemies.
10. It called, *just* then, a second time.
11. They say he lives in a *glass* house.
12. The *wandering* clouds go by.
13. Why do you drive so *fast?*
14. Oh, young Lochinvar is come out of the *West.*
15. Call me *early,* for I must take an *early* train.
16. The *under* part next received attention.
17. The *last* shall be *first.*
18. He pitched an *in* curve.
19. He must be there by *now.*
20. Wait till the clouds roll *by.*
21. *Yonder* shepherd beckons.
22. Look *yonder!*
23. Try *hard* to break this *hard* stone.
24. Good-bye, proud world, I'm going *home.*
25. Please *black* the stove.
26. The *public* made known their wishes.
27. We walked *about* the garden.
28. The wind blew so *strong* that they turned *about* and walked the other *way.*
29. Who called *within?*
30. We shall be there *within* an hour.
31. I am *about* *through.*
32. Since *then,* we have been careful to lock the door.
33. Where shall

you *house* your canoe, this winter? 34. The culprit was brought *before* the judge. 35. The judge had never seen him *before*. 36. He escaped *before* he had served his sentence. 37. Do not remain out *after* dark. 38. The *after* effects were unpleasant. 39. We purchased a *to let* sign. 40. I will come *after* I have finished my letter. 41. Slow *up*, please! 42. *That* is too bad. 43. *That* boy is an athlete. 44. The errand *that* we were to do is now unnecessary. 45. I think *that* we may go now. 46. Now what part of speech is the word *that*? 47. *My* ship rides at anchor. 48. *This* is *mine*. 49. *This* boy was called Leonidas. 50. Let *each* take *one*. 51. *Each* girl may take two. 52. *Whose* name was mentioned *first*? 53. The *one whose* name is called first must go. 54. *Who* calls? 55. He goes last who *once* was first. 56. Why are you *so* quiet? 57. The train was late, *so* we went for a walk. 58. *When* shall their glory fade! 59. *When* the cats are away, the mice will play. 60. *Why* should we complain? 61. He asked *why* we were so merry. 62. Thank *her* for *her* kindness. 63. We have waited *since* eleven. 64. *Since* we must remain, let us make the best of it. 65. *Where* are the reapers? 66. Go *where* glory waits. 67. The stag at eve had drunk his *fill*. 68. We lost the way and had to *foot* it home.

EXERCISE 121

Write the plural forms of the following words.

ally	scarf	piano	parenthesis
alley	staff	echo	hypothesis
volley	cloth	solo	corps
valley	wife	tomato	tableau

cry	self	alumna	beau
lady	himself	alumnus	genus
folly	myself	larva	radius
fairy	gulf	formula	Norman
gypsy	calf	focus	Northman
reply	roof	nebula	Frenchman
turkey	leaf	phenomenon	German
pulley	proof	stratum	merchantman
galley	motto	bacterium	daughter-in-law
soliloquy	buffalo	medium	bill-of-fare
journey	domino	erratum	hanger-on
attorney	dynamo	dictum	handful
chimney	cargo	oasis	James
colloquy	veto	antithesis	Henry
caddy	hero	thesis	Mary
chief	portico	axis	Dr. Jones
dwarf	zero	analysis	Miss Stone
loaf	potato	crisis	Mrs. Grundy
	Mr. Grundy		Master Grundy
	6	m	+

EXERCISE 122

Write the singular possessive forms of the following words.

Ally, alley, fairy, caddy, oasis, daughter-in-law, Mr. Grundy, I, you, he, she, it, who, Dickens, Jones, Wiggs, Themistocles, the King of England, Dickens and Thackeray (joint possession), Edward Clark, Esq., Byron and Scott (individual possession), Addison or Steele (as in the sentence This is ——— or ———), Keats, Holmes, Clarke the hardware merchant.

Write the plural possessive forms.

Ally, alley, lady, fairy, caddy, hero, oasis, corps, beau, calf, daughter-in-law, they, Henry, Miss Stoné, Jones, Wiggs, Dickens, King of Sweden.

Which of the two forms enclosed in parenthesis is correct?

1. Think of (me, my) asking such a question! 2. The (train, train's) being late resulted in (them, their) failing to make connections. 3. There is some talk of (Mr. Taylor's, Mr. Taylor) being made president. 4. What sense is there in a (boy, boy's) losing his temper! 5. I never heard of (him, his) doing anything cowardly.

EXERCISE 123

The sentences below illustrate common errors in the use of pronouns and pronominal adjectives. Correct the errors, in each case telling why the pronoun as used is incorrect.

1. The contrast between he and Macbeth is marked.
✓ 2. Whom do they think I am? 3. Let's see who'll get there first, you or me. 4. If I were him, I'd accept the offer. 5. Every one except she applauded the speaker. 6. Yourself and your family are invited to attend our opening Friday evening. 7. Who is you're friend? 8. We have been waiting this two hours. 9. Who'se to blame? 10. They must look out for theirselves. 11. Let he who standeth take heed lest he fall. 12. I am sure it was them. 13. He shot hisself accidentally. 14.

- ✓ Who are you going to invite? 15. I think it's wing is broken. 16. The weather will not permit of me staying out late. 17. Please pass me some of them grapes. 18. I know who I like and who I don't like better than him. 19. He was less clumsy than myself. 20. This isn't ourn; it must be theirn. 21. The three Clarke boys and myself went in the automobile. 22. It must have been us you saw. 23. There is no use in me trying for the prize. 24. They called upon a man whom they thought would surely know all about it. 25. I wonder who he means. 26. It lies between you and I. 27. Why should we not enjoy what is our's? 28. The boat righted it's self instantly. 29. He allowed my brother and I to take his gun. 30. I think you are as tall as her. 31. Here is the gentleman who you wished to see. 32. Between you and I, the game was not won fairly. 33. Do you like these kind better? 34. I do not know who to turn to. 35. ✓ He is the one who I consider the strongest candidate. 36. Us girls have great larks. 37. I thought you said their were good boats. Are these them? 38. Neither John nor Arthur brought their lunch. 39. No one should allow themselves to be deceived. 40. When any one is going camping, they should take warm clothing.

EXERCISE 124

The simplest rule in sentence-building, and unquestionably the rule most frequently violated, states that a verb should agree with its subject in person and number. *He don't, you was, they was, and I says* are expressions commonly used even by those who think that they speak correctly.

Point out the bare subject of each of the following sentences. Point out the bare predicate. Point out the error in agreement. Try to give a clear explanation of how, in all probability, the error came about. Was it due to failure to see that the subject was a collective noun or the plural form of a foreign term? Did the writer assume that THERE, coming immediately before the verb, was a substantive in the singular number? Did he mistake for the subject some noun standing nearer the verb than the real subject? Did he forget that WITH is a preposition, not a conjunction?

1. In back of the grapes was two pineapples. 2. There was so many attending the game that we could not get a good seat. 3. If each of the boys are closely watched, the trick will soon be apparent. 4. First the girl's name is given, then follows her age and birthplace. 5. This house don't look quite so old-fashioned as the other. 6. Under these was two basket-balls and a pair of boxing-gloves. 7. On the north side is a door and two windows. 8. He don't know any better than to say *they aint*! 9. There was but two girls present. 10. The phenomena was most singular! 11. The papers tell where and when there is to be bargain sales. 12. Two of us remained at home, so there was but two to go in the boat. 13. The father with his three sons were saved. 14. Every one of the articles were sold. 15. There's no two ways about it! 16. Tales of a Wayside Inn were written by Longfellow. 17. Fifteen minutes were soon gone. 18. No one but Edward and George were absent. 19. It happened when you was away. 20. More than one has made the same

mistake. 21. Quickness as well as strength are needed. 22. A hundred feet of hose were rapidly paid out. 23. To the captain and the manager of the team are due most of the credit. 24. We was having the time of our lives. 25. Honesty, as well as cleverness, count. 26. Two-thirds of the roof were shingled before the rain fell. 27. My favorite study are mathematics. 28. The binding of the books were insecure. 29. Home, with all its many comforts, were soon forgotten. 30. I says "walk"; he says "ride". 31. On the platform even with the sill is three cages. 32. Thirty thousand dollars were paid for the mansion. 33. Each of the sticks were given a coat of walnut stain. 34. Was you surprised to see your mother? 35. Which of the two boys were John? 36. It will clear before eleven; you see if it don't.

EXERCISE 125

Learn the following table so thoroughly that if a principal part of any verb be given you can without hesitation supply the remaining parts. Words starred are of the new or weak conjugation.

arise	arose	arisen	bring*	brought	brought
awake	awoke	awaked	burst	burst	burst
bear	bore <i>or</i>	born <i>or</i>	choose	chose	chosen
	bare	borne	cling	clung	clung
beat	beat	beaten	come	came	come
begin	began	begun	cost*	cost	cost
bend*	bent	bent	do	did	done
bid	bade <i>or</i>	bidden	draw	drew	drawn
	bid		drink	drank	drunk
bite	bit	bitten	drive	drove	driven
break	broke	broken	drown*	drowned	drowned

eat	ate	eat	eaten	rid *	rid	rid
fight	fought	fought		run	ran	run
flee *	fled	fled		see	saw	seen
fling	flung	flung		set *	set	set
flow *	flowed	flowed		shrink *	shrank	shrunk
fly	flew	flown		sing	sang	sung
forbid	forbade	forbidden		sit	sat	sat
forget	forgot	forgotten		slay	slew	slain
freeze	froze	frozen		sling	slung	slung
give	gave	given		speak	spoke	spoken
go	went	gone		spring	sprang	sprung
grow	grew	grown		steal	stole	stolen
hear *	heard	heard		string	strung	strung
hit *	hit	hit		swear	swore	sworn
hurt *	hurt	hurt		swim	swam	swum
knit *	knit	knit		tear	tore	torn
lay *	laid	laid		think *	thought	thought
lead *	led	led		throw	threw	thrown
leap *	leapt	leapt		wake *	waked	waked
let *	let	let			or woke	
lie	lay	lain		wear	wore	worn
lie *	lied	lied		wet *	wet	wet
loose *	loosed	loosed		wring	wrung	wrung
lose *	lost	lost		write	wrote	written
put *	put	put				

EXERCISE 126

Notice that there are no such forms as BRUNG, BUSTED, COSTED, DROWNED, GROWED, HITTED, HURTED, RUNNED, SWORED, SWIMMED, WORED.

Write sentences in which the past tense and past participle forms of the following verbs are used.

bring	cost	grow	hurt
burst	drown	hit	run
wear	swim	swear	

EXERCISE 127

Give the following forms.

Active and passive past perfect of *beat*.

Active past, simple and progressive forms, of *hurt*.

Passive past progressive of *bite*.

All the infinitives and participles of *bring*; the active past of *come*, *eat*, and *fling*.

Passive past progressive of *hear*.

Active past progressive of *lie* (to recline).

Active potential past of *see*.

Active present and past subjunctive of *sing*.

Participles of *swim*.

Active present progressive of *slay*.

Passive present progressive of *slay*.

Active simple future of *write*.

Synopsis (all first person forms in all moods and tenses, all imperative, infinitive, and participial forms) of *love*.

Conjugate WORK in the active progressive. Conjugate in full the verb HELP.

EXERCISE 128

Insert verbs as indicated, using active forms unless otherwise directed.

1. He said that they (past perfect of *awake*).
2. Try my remedy. It can't be (past participle of *beat*).
3. We (past of *begin*) where they (past perfect of *begin*).
4. If you (pastperfect passive of *bite*) by the dog, you would not like it.
5. He (past of *bid*) James do as he

(past perfect passive of *bid*). 6. Did you say that his arm (past passive of *break*)? 7. I wish you (past perfect of *bring*) him along too. 8. I might have gone had I (past participle of *choose*). 9. He (past of *cling*) to it that he was right. 10. He (past of *do*) it. I saw him when he (past of *do*) it. 11. Did you say that he (past of *drink*) after all the rest (past perfect of *drink*)? 12. The servant (past of *eat*) after the others (past perfect of *eat*). 13. Up he (past of *fling*) his cap and shouted for joy. 14. The bird flew in the same direction that the river (past of *flow*). 15. After all the others (past perfect of *fly*), the old crow (past of *fly*) too. 16. He (past of *forbid*) loud talking in the corridor. 17. The boy (past perfect of *forget*) all about it. 18. My fingers (present passive of *freeze*). 19. I wonder if the pond (present passive of *freeze*) solid. 20. It happened after they (past perfect of *go*) for help. 21. He (past of *lay*) the apple on the plate, and there it still lies. 22. The log has lain for years just where it (past passive of *lay*). 23. They (past of *lead*) the way. 24. We (past of *lie*) for hours where you (past perfect of *lie*). 25. He (past of *lay*) the mattress on the ground and there we (past of *lie*). 26. If you take the dog, I fear you (future of *lose*) him. 27. It is easy (infinitive of *lose*) the way. 28. By that time the boy (past perfect of *run*) away. 29. He (past of *see*) us when we (past of *do*) it. 30. As he (past of *sit*) down he (past of *set*) his hat on the table. 31. If you (past perfect of *set*) the vase on the shelf, it would not have fallen. 32. The dog (past perfect of *shake*) the life out of the rat. 33. We (past of *shrink*) from the undertaking just as you (past of *shrink*) from it. 34. He said the garment (past perfect of *shrink*). 35. He (past of *sit*) down in the

chair that (past of *set*) in the corner. 36. His books (past passive of *sling*) over his shoulder. 37. Not till he (past perfect of *speak*) did he consider it useless to try. 38. He knew that the steel bar (past perfect passive of *steal*). 39. I thought he (past perfect of *swear*) that it was true. 40. After he (past perfect of *swim*) the river, he found himself exhausted. 41. If he (past perfect of *throw*) the ball to first, the run would not have counted. 42. You (past of *wake*) John, but Henry (past of *awake*) of his own accord. 43. I wish I (past perfect of *wear*) a heavier coat. 44. She (past progressive of *wring*) the clothes when the bell (past of *ring*). 45. You may read what you (perfect of *write*).

EXERCISE 129

Which of the verbs found in Exercise 125 are always used transitively? intransitively? Which may be used either way?

EXERCISE 130

Lie, sit, and awake are intransitive; lay, set, and wake are transitive. Rivers flow; birds fly. We ring the bell; we wring wet clothes. We lose, not loose, our gloves.

Supply the correct forms in the following sentences, using forms of AWAKE and WAKE in the first group, FLOW and FLY in the second group, and so on.

1. I —— at six. When did you ——? Did you —— of your own accord, or did you have some one —— you? Had he —— when you knocked? Who —— the others, yesterday morning? Please see if father has ——; if he has not, please —— him. —— Emily too.

2. Where did the river formerly ——? How long has it —— in its present channel? If we say that the brook fairly flew by the door, do we mean simply that it —— by the door? Will the water that has —— by the mill never return? John carelessly said that the river over —— its banks last spring. Of course he meant that it —— its banks last spring.

3. I think I will —— down for a few minutes. Please —— the blankets out in the orchard where you —— them yesterday. How often have I —— there this summer! Where is my book? I must have mis—— it. Perhaps it —— on the library table. I think you will find it —— there. If any one should call, do not say that I am not at home; for that would be ——.

4. I am always —— things. This is the third thimble I have lost within a year. How much time one —— while hunting for lost things! Do you ever —— things? —— things is one of my worst failings. By the way, isn't this nut a little ——? Please get a wrench and tighten it. But do not get it too tight; it should be a little ——.

5. —— the bell would mean twisting it; —— the hands would mean making them give forth the sound of a bell. Was not John —— wet when they pulled him out of the stream! His cries for help have been —— in my ears all day. How it did —— his mother's

heart to see him struggling in the water! Well, get his clothes and we will run them through the ———.

Set, set
See, lay
6. He has set his heart on getting the prize, and has ——— up night after night to study. Do ——— down and let me tell you about it. ——— your hat on the table. You wish a fan? ——— still and let me get one. I ought not to be ——— here using one myself without offering you one too. Will you excuse me a minute? Just before you came into the ——— room, I ——— something on the stove. I'm afraid there will be trouble if it ——— there much longer. What a hard cold you have! I mistrust you caught it by ——— on the grass yesterday while John was ——— out the shrubs.

1. The tree has ——— there many years. 2. Let the book ——— where it is. 3. I think I have ——— here long enough. 4. We ——— at anchor till the storm blew over. 5. In which direction does our camp ———? 6. The grounds were beautifully ——— out. 7. When the culprits were caught, they ——— the blame on others. 8. Speckle has ——— an egg in the box that ——— by the stable door. 9. I think the town now ——— to the east. 10. Will you not ——— down? 11. He said that he would ——— down for a while; so we ——— his blankets in the shade. 12. His only fault, he said, ——— in the one word ambition. 13. Where the tree falleth, there must it ———.

1. He was ——— in the ——— -room. 2. We had ——— up most of the night. 3. After the sun had ———, the air grew chilly. 4. Please ——— down a minute. 5. After we had ——— there a long time, the door opened. 6. The house, he said, ——— back a

- little from the street. 7. Old wives a-sunning ———.
 8. The little bird ——— at his door in the sun.

EXERCISE 131

Complete the following sentences by inserting WAS and WERE where needed, in each case giving a reason for your choice. Remember that the indicative is used to denote simple condition in past time, the subjunctive WERE to denote a mere supposition or to present a state of affairs contrary to fact.

1. We looked to see if it ——— still raining. 2. If he ——— coming, he would be here now. 3. If he ——— tardy, he should bring an excuse. 4. If I ——— you, I should start at once. 5. Would that it ——— true! 6. If he ——— asked, he would come. 7. If he ——— asked, I knew nothing of it. 8. I wish that I ——— with you. 9. If he ——— strong, we should take him with us. 10. If it ——— true then, it must be true now. 11. He would seem stern ——— it not for a twinkle in his eye. 12. If it ——— he, I failed to recognize him. 13. Suppose you ——— asked to go; what should you say? 14. We used the cottage as freely as if it ——— our own. 15. Why, man, if the river ——— dry, I am able to fill it with my tears; if the wind ——— down, I could drive the boat with my sighs.

16. Love Virtue; she alone is free.

She can teach you how to climb

Higher than the sphery chime;

Or, if Virtue feeble ———,

Heaven itself would stoop to her.—*Milton*

EXERCISE 132

Supply SHALL or WILL, whichever is correct, in each of the following sentences.

1. I —— hope to see you often. 2. I am determined that he —— have a pleasant time. 3. If you —— call at eight, you —— find me at home. 4. I —— be greatly obliged if you —— bring the books with you. 5. We know that we —— have to work hard, but we think it —— do us no harm. 6. John is determined that he —— be first. 7. John tells me that he —— be able to join the party.* 8. He writes that he —— be sixteen to-morrow. 9. If you go, I —— want to go too. 10. I think we —— be asked to remain. 11. The weather forecaster says that we —— have a fair day to-morrow. 12. I think we —— see land before night. 13. —— you be able to accompany us? 14. When —— we reach Dallas? 15. —— we have time to purchase tickets? 16. What —— I do if it rains? 17. —— you be sorry to see the snow come? 18. How —— I know where to go? 19. —— we be permitted to take books home? 20. —— there be a bonfire, do you think? 21. —— they know which road to take?

EXERCISE 133

Show very clearly that the meaning of each of the following sentences changes according as SHALL or WILL is supplied.

* Where *shall* would be used in direct discourse, use *shall* in indirect discourse; where *will* would be used, use *will* in the indirect.

1. ——— you attend the concert? 2. We ——— not disappoint you. 3. There ——— be no laughter. 4. ——— they wait for us? 5. He ——— read the book. 6. ——— he provide lunch? 7. I ——— be king. 8. I ——— drown, if you do not help me. 9. He ——— drown, if you do not help him. 10. You ——— drown, if no one helps you. 11. We ——— reach New York before eight. 12. I ——— contribute ten dollars. 13. ——— you try for honors? 14. He reports that the train ——— wait for us.

EXERCISE 134

Supply SHOULD and WOULD where the sense requires in the following sentences.

1. I ——— like to help you, and I ——— if I could. 2. I hoped that I ——— not be asked. 3. I know I ——— enjoy golf, but I think I ——— prefer tennis. 4. I ——— be afraid to ride such a spirited horse. 5. If you will permit me, I ——— like to add a word. 6. If you rescued the crew, you ——— be rewarded. 7. He said that I ——— go if there was room. 8. He asked if I ——— take him too. 9. I ——— be sorry to see him fail. 10. I ——— send him aid if I thought he would accept it. 11. What ——— we do with a white elephant if we had one? 12. I thought I ——— fail. 13. If you ——— speak to him, he ——— give you a courteous answer. 14. Had I been in his position, I ——— have done the same. 15. We planned that he ——— go by train. 16. If you ——— be in town, we ——— be pleased to have you call. 17. He promised that the next lesson ——— be better prepared. 18.

He thought that he —— find it. 19. We returned it lest he —— think it had been stolen. 20. He thought he —— be forced to tell the secret, in spite of all he could do. 21. Had we delayed a moment longer, we —— have lost everything. 22. I —— like to know who that man is. 23. I thought I —— not like rowing, but I do like it. 24. I was afraid I —— be late. 25. Even if I missed the train, I —— be able to walk home. 26. If it were to offend him, I —— never forgive myself. 27. What —— we do if the water supply were to fail? 28. We —— be delighted to have you come. 29. If you —— fail, how sorry I —— be. 30. I —— prefer to have you go in my place. 31. Had we started a minute sooner, we —— have caught it. 32. Were I to fail, I —— be discouraged. 33. He said we —— do as we pleased. 34. I —— think you would try again. 35. At this point we —— like to ask a question. 36. I said that I —— be sixteen to-morrow. 37. You —— be surprised to see how he has grown. 38. If you were to come after six, you —— find me at home. 39. If we were to start now, do you think we —— be in time? 40. If it —— rain, —— we feel like going? 41. She was sure every minute that she —— be thrown off and hurt. 42. I —— as lief do one thing as the other. 43. Where —— I go? 44. If you —— call me by my real name, you —— oblige me.

EXERCISE 135

Show clearly that each sentence changes in meaning according as MAY or CAN is supplied.

1. ——— I help you? 2. ——— we tell all that we know? 3. ——— we not find our way back to the boat? 4. He says you ——— go. 5. ——— we have the pleasure of your company? 6. What more ——— be done? 7. This ——— not be done; it is against the rules.

8. Now my task is lightly done,
I ——— fly and I ——— run.

EXERCISE 136

Tell very clearly why each of the following sentences is incorrect.

1. He thinks he must of left it in the train. 2. This was the first time I was ever elected to office. 3. I should be pleased if he will call at my home. 4. Do you know when he come to town? 5. We done the best we could. 6. They, thinking him to have been with the others, did not worry about his absence. 7. You had ought to have seen us! 8. It was enough to have discouraged any one. 9. I intended to have written long ago. 10. If I permit you to go, I should have to ask you to return before nine. 11. I am not sure where they went, but I think they may have went shopping. 12. They must have forgot all about it. 13. When the storm broke, we all run for shelter. 14. Probably they would have drove on for another hour, had not darkness overtaken them. 15. Don't it look dark!

EXERCISE 137

Point out the connectives and tell what part of speech each connective is. Which ones do double duty, serving not only as connectives but as modifiers or substantives? Which of the conjunctions are coördinate and which are subordinate?

1. He who hesitates is lost. 2. We sailed above the clouds. 3. Time and tide wait for no man. 4. Neither this nor that is precisely what I wish; but I will take a little of each unless you can show me something else. 5. Notwithstanding the weight of the anchor, the yacht continued to drift. 6. Let him who standeth take heed lest he fall. 7. Underneath his faults were virtues little dreamed of. 8. Let us accept whatever comes and be of good cheer. 9. Although we have failed twice, a third time we may succeed. 10. Before breakfast, take a brisk walk through the fields. 11. The paths of glory lead but to the grave. 12. I go where the winds take me. 13. Do you know why the harebell hangs its head? 14. We do not know whether to go or to remain; but since it matters little which we do, we will decide the matter by lot. 15. If thou faint in the day of adversity, thy strength is small. 16. Can you imagine what has happened that the train is so late? 17. Though he fall, he shall not be utterly cast down. 18. I do not see how we could have missed our way. 19. Between the hills lay a peaceful valley through which ran a sober little stream. 20. The undertaking is hazardous; still all may go well, provided we are careful. 21. Notwithstanding all that has been said, the prisoner is blame-

less. 22. Throughout the night came cries of distress from many quarters. 23. All except honor is lost. 24. Therefore, since the whole is equal to the sum of all its parts, the angle A equals the angle B. 25. Wait till you have heard both sides.

EXERCISE 138

Point out the errors in the following sentences.

1. We had neither food or shelter. 2. I got this book off of James. 3. The reason we did this was because we knew no better. 4. I am not sure but what we had better go now. 5. We arrived at about six in the evening. 6. He says he don't want no dinner. 7. We have no money nor no means of procuring it. 8. He looks like he was lame. 9. How nicely this tastes! 10. He has an italian accent. 11. Can you not make it a little rounder at the top and squarer at the base? And make this edge a little straighter. 12. It will not rain before noon, I don't think. 13. We reached shore easy enough. 14. He returned in a very different spirit than he once had. 15. Would he not comply to your wishes? 16. No sooner had she said this when she began to cry. 17. Strike out boldly like me! 18. This is very different than what we expected. 19. It was not as bad as we expected. 20. Like as not we'll meet them. 21. This is very pretty, but I think the other more preferable. 22. Any one would have done the same had he been frightened like John was. 23. As quick as the twigs kindle, put on the heavier wood. 24. Now pour enough water in the pan to cover the dishes. 25. These kind are hard to catch. 26. A dollar doesn't last long when

divided between six hungry boys. 27. I don't know as I can say much more, gentlemen. 28. I shall be unable to go without I get my lessons first. 29. By eight we were near starved. 30. Scarcely had we fallen asleep than the fire-bell began to ring.

EXERCISE 139

Analyzing a sentence means taking it to pieces and explaining how its parts are related. First we should tell whether the sentence is simple, compound, or complex. If it is compound, the clauses should be pointed out and the word or words connecting them; if complex, the principal clause should be pointed out first, then the subordinate members. Next we should analyze each clause, pointing out subject and predicate and the modifiers of each.

Analyze the sentences in Exercises 116, 117, 118, 119, and 137.

EXERCISE 140

Parsing a word means telling (1) what part of speech it is, (2) what inflected form it represents, (3) how it is used, (4) what rule it obeys. The things to be told of the different parts of speech are as follows.

Noun: Kind (common or proper), number, gender, case, how used, rule.

Pronoun: Kind (personal, relative, demonstrative, interrogative, or indefinite), antecedent if the pronoun is a relative, gender if it is a personal pronoun, person if it is a personal or relative pronoun, number, case, how used, rule.

Adjective: Kind (article, numeral, pronominal; common or proper), degree if the adjective can be compared, how used.

Verb: Kind (transitive or intransitive), conjugation (old or new), principal parts, voice, mode, tense, person, number, rule.

Adverb: Kind (simple, conjunctive, expletive, responsive), degree if the adverb can be compared, how used.

Preposition: The word it governs, the words between which it shows relation.

Conjunction: Kind (coördinate or subordinate); the words, phrases, or clauses it connects.

Interjection: Definition.

Infinitive or Participle: To what verb it belongs, voice, tense, how used.

Parse each word found in Exercises 116, 117, 118, 119, and 137.

EXERCISE 141

Analyze the following sentences and parse each word.

1. Geography explains history. 2. Death lays his icy hands on kings. 3. Unto the pure all things are pure.

4. And when his armour-bearer saw that Saul was dead, he fell likewise on the sword and died. 5. Heaven lies about us in our infancy. 6. A man without a sense of humor, some one has said, is occasionally to be respected, often to be feared, and nearly always to be avoided. 7. Facts in the mind, says Sir Oliver Lodge, are not dead things in a portmanteau; they are live things in a pond. 8. Truth makes all things plain. 9. Patience is bitter but its fruit is sweet. 10. A good name is better than a girdle of gold. 11. Labor rids us of three great evils: tediousness, vice, and poverty. 12. In vain do you lead the ox to the water, if he is not thirsty. 13. Many generations have come and gone since the little Mayflower lay rocking in yonder bay, with the Pilgrim mothers and sisters looking out wistfully over the then lonely waters, and the children, cooped up for many a weary week, asking when at last they should be put on shore. 14. A wise man thinks before he speaks; but a fool speaks and then thinks of what he has been saying. 15. Disputes would not continue so long, if the wrong lay but on one side. 16. It avails little to know what ought to be done, if you do not know how it is to be done. 17. The most original modern authors, says Goethe, are not so because they advance what is new, but simply because they know how to put what they have to say as if it had never been said before. 18. As soon as the house was full and the candles lighted, my old friend stood up and looked about him with that pleasure which a mind seasoned with humanity naturally feels in itself at the sight of a multitude of people who seem pleased with one another and partake of the same common enjoyment. 19. We remain shackled by timidity till we have learned to speak with propriety. 20. The earth opens her bosom to re-

ceive impartially the beggar and the prince. 21. I know not what course others may take; but as for me, give me liberty or give me death! 22. The planter, who is *man* sent out into the field to gather food, is seldom cheered by any idea of the true dignity of his ministry. He sees his bushel and his cart and nothing beyond, and sinks into the farmer instead of the *man* on the farm. 23. It is a pleasing sight, of a Sunday morning, when the bell is sending its sober melody across the quiet fields, to behold the peasantry in their best finery, with ruddy faces and modest cheerfulness, thronging tranquilly along the green lanes to church; but it is still more pleasing to see them in the evenings, gathered about their cottage doors and appearing to exult in the humble comforts and embellishments which their own hands have spread around them. 24. After these words, the dragon, awful monster, flashing with blazing flames, came on all wroth a second time to meet his hated foeman.

EXERCISE 142

Analyze each sentence in A Preliminary Word to the Pupil on page xi.

EXERCISE 143

Analyze the following sentences and parse each word.

I.

The moon was afloat
Like a golden boat
On the sea-blue depths of the sky
When the miller of Dee
With his children three
On his fat, red horse rode by.

2. Who lacks the art to shape his thought, I hold,
Were little poorer if he lacked the thought.
—*Aldrich*
3. The evil that men do lives after them;
The good is oft interred with their bones.
—*Shakespeare*
4. Errors, like straws, upon the surface flow;
He who would search for pearls must dive below.
—*Dryden*
5. The stars look very cold about the sky,
And I have many miles on foot to fare.—*Keats*
6. I read whatever bards have sung
 Of lands beyond the sea;
And the bright days when I was young
 Come thronging back to me.—*Longfellow*
7. In Xanadu did Kubla Khan
 A stately pleasure-dome decree
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.—*Coleridge*
8. In the moonlight the shepherds,
 Soft lulled by the rills,
Lie wrapt in their blankets,
 Asleep on the hills.—*Arnold*
9. Yonder in the heather there's a bed for sleeping,
Drink for one athirst, ripe blackberries to eat;
Yonder in the sun the merry hares go leaping,
And the pool is clear for travel-weary feet.
—*Ada Smith*

10. The hare limped trembling through the frozen
grass;

And silent was the flock in woolly fold;
Numb were the Beadsman's fingers while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seemed taking flight for heaven, without a death,
Past the sweet Virgin's picture, while his prayer
he saith.—*Keats*

11. While you converse with lords and dukes,
I have their betters here—my books;
Fixed in an elbow-chair at ease,
I choose companions as I please.
I'd rather have one single shelf
Than all my friends, except yourself;
For, after all that can be said,
Our best acquaintances are the dead.—*Sheridan*

PART III

RHETORIC IN PRACTICE

CHAPTER XVI

SUBSTITUTION AND COMBINATION

IT matters little whether we write *He lives in the house which stands on the corner*, *He lives in the house on the corner*, or *He lives in the corner house*. The three statements are nearly identical in meaning. Yet in the first the word *house* is modified by a clause of five words, in the second by a phrase of three words, in the third by a single word. The skilled writer knows how to gain force by making his statements brief and concise, how to gain clearness by spreading out a sentence, how to avoid an unpleasant combination of sounds or escape monotony of structure by shifting from clause to phrase, from phrase to adjective or adverb or noun. He knows when to combine several statements into a single sentence; when to cut up a long, intricate sentence into a number of short, simple ones. This he has learned through practice, just as you may learn it. But it is not an easy matter. Even after years of training the careful writer finds that he must spend no little energy, when revising his work, in changing sentences this way and that to make them clear, forceful, harmonious.

EXERCISE 144

In the first group of sentences below, substitute single words for phrases; in the second group, substitute phrases for single words; in the third group, substitute simpler expressions—words or phrases—for clauses. Try to determine in each case whether anything is gained by the change.

1. He was a man of *courage*. 2. We acted *with deliberation*. 3. *In the morning* the air is sweet and pure. 4. His muscles are as strong as bands of *iron*. 5. He clung to his purpose *with tenacity*. 6. The house of Mr. Jones was struck by lightning. 7. He has the strength of *an ox*. 8. She wore a gown of *light blue*. 9. He turned the leaves *in a quiet manner*.

1. The *royal* palace is well guarded. 2. *Gradually* he crept nearer the sentinel. 3. *Instantly* the report of a musket was heard. 4. The *cave's* entrance was *funnel-shape*. 5. He died *poor*. 6. He plays *more skilfully* than Harold. 7. Please go home *immediately*. 8. Away she sailed on *golden* wings. 9. Her cheeks are *rosy*. 10. The cane has a *golden* head.

1. *What we ate* was well cooked. 2. I think I know *what he intends to do*. 3. The man *who is poor* may not be to blame for his poverty. 4. He is safest from danger *who is on his guard*. 5. He is guilty of a crime *that is punishable by death*. 6. *When he returned*, he bought the store. 7. Berries *that grow by the wayside* are smaller yet sweeter than berries *that are grown in gardens*. 8. A lad *who seems to be stupid* may be a genius. 9. Boys *who grow up in the country* are often stronger

than *those who live in the city*. 10. Let *those who are to speak* come to the platform. 11. I experienced a feeling of joy *that cannot be described*. 12. He was admired by all *who lived in his time*.

EXERCISE 145

Infinitive and participle constructions are often convenient. Instead of *He came to the city that he might see the capitol building*, we may write *He came to the city to see the capitol building*. Instead of *When his task was completed, he went out to play*, we may substitute *Having completed his task, he went out to play*. For *Girls who whistle do not always meet bad ends*, we may substitute *Whistling girls do not always meet bad ends*.

Substitute infinitives and participles wherever you can, in the following sentences, noting in each case whether anything is gained by the change.

1. When he had finished the regular course, he decided to remain two years more. 2. She burst into tears and threw herself at his feet. 3. Men who labor must have their recreation. 4. He strained every muscle, for he was determined to win. 5. If you turn to the north, you will see a mountain which rises abruptly from the plain. 6. He hoped to find his companion, so he turned back. 7. A tall pine crowns the bluff and seems to guard the bay. 8. The room is a spacious one which will seat fifty pupils. 9. Then Sweet made a run, which tied the score. 10. The duke, who thought the fisher-

man was jesting, agreed to give one hundred lashes for the fish.

EXERCISE 146

When reciting a lesson or telling a story, the temptation is strong to link together assertion after assertion with the conjunction *and*, making of an extended narrative a single long, rambling sentence. We do this largely through habit; or is it because *and* acts as a kind of easy-chair for the mind, giving it a little rest between each two statements? Whatever the cause may be, the practice is a bad one. It is better to use short, abrupt sentences than to join by *and* assertions that are not closely related or are of unequal value. It is better still to learn to subordinate dependent statements, using simple and complex sentences freely, the compound sentences rarely.

Subordinate statements of minor importance by substituting participial, infinitive, and appositional phrases for clauses.

1. West Point is a small town in Orange County, New York, and has a population of about one thousand.
2. He walked up the main street and found all the stores closed.
3. In the gymnasium exhibition, we played an important part and covered ourselves with glory.
4. Wright Lorimer played the part of David, and he is the author of the play.
5. We started south and made Goodwin Park our objective point.
6. Ellen suspected

Red Murdock, and sent Allan to learn from him his purpose in bringing Fitz James to the cave. 7. He sprang to his feet and demanded his name. 8. The odor is faint and recalls that of sweet violets. 9. We pushed on and soon emerged into a stumpy field at the head of a deep valley. 10. The ancients were not accurate observers, and in this respect they were like women and children. 11. Of a warm thawy day in February, the snow is suddenly covered with myriads of snow-fleas, and these look like black, new powder just spilt there. 12. The wind began to blow and the man turned up his coat-collar. 13. They disputed for a while and then the Wind saw a traveler passing by. 14. It was a disastrous fire, and the loss proved to be over twenty thousand dollars. 15. Unceasing efforts were made to relieve his pain, and at last he was made comfortable. 16. I looked down and saw footprints. 17. Boswell was a Scotch lawyer and a great admirer of Samuel Johnson. 18. One hand is spread out, and the fingers are extended, and the palm is turned down, in a typical singer's attitude. 19. Swift was born in Dublin in 1667, and was the greatest satirist of his day. 20. The sunshine-recorder is a recent addition to the Weather Bureau equipment and plays an important part in forecasting. 21. He was completely discouraged and began to cry. 22. The sky had been dark with threatening clouds, but now it was everywhere clear. 23. The birds were badly frightened and soon abandoned their nest.

EXERCISE 147

Make each sentence in the first group either simple or complex. Make each sentence in the second

group simple. Try to give prominence to statements which seem most important.

1. I have a partner and he is your porter and he should receive his share of the reward. 2. I was sewing by the window and I happened to look up from my work and there was father coming in through the gate. 3. Faith is lost, honor dies, and the man is dead. 4. I went to bed at half-past nine and it was still snowing. 5. The dishes were washed, the kitchen swept, and then we went berrying. 6. The conversation was not very brisk for a few minutes, but after a while it became animated. 7. We rounded a deeply wooded point and there before us was the town of Hamilton. 8. The gong sounded nine times and we all prepared for fire-drill. 9. He turned to close the door and I noticed that his hand trembled. 10. The guide walked ahead of us, pointed out the trail, and warned us against hidden dangers.

1. Once upon a time there was a nobleman who was going to marry a peasant girl. 2. After again calling Burt, who did not answer, we started for home. 3. We did not come here that we might annoy you. 4. When he saw how things were going, he gave up all hope. 5. The boy, who was an idle fellow, made little progress. 6. Enfield, which is a sleepy little town, came next into view. 7. A brook which is near by furnishes cool water. 8. The book is full of stories which are exciting enough for any one. 9. When the life-saver saw the lad's peril, he ran to the rescue. 10. I am just foolish enough so that flattery pleases me.

EXERCISE 148

Substitute for each group of sentences a single sentence in which are combined all the assertions of the group. Avoid the compound sentence. Be careful to subordinate statements of minor importance.

1. A nobleman was to marry a princess. His servants were busy. They were preparing the wedding feast.
2. A stranger climbed the glade. This he did as the minstrel finished his song. The glade led to the cave. The stranger was dressed in a hunting suit of Lincoln green.
3. He gave her a ring. This, he said, the king had given him for saving his life.
4. The sumac presents in early spring a mere fuzzy knot. From this knot, by and by, emerges a soft, furry kitten's paw. John Burroughs writes this. The paw is tawny-colored.
5. The skipper was an old man. His face was brown and wrinkled. He liked to spin yarns.
6. John Bright became an excellent speaker and writer. This he accomplished by studying the best English authors.
7. You seem timid. This puzzles me. You will pardon me for saying so.
8. My den is in the attic. It is a large, airy room. There is little furniture in it. The walls are bare.
9. Two ladies stop before one of the shop windows. They appear to be mother and daughter. They talk excitedly about the Christmas display.
10. The Richard had forty guns. Six of these were eighteen-pounders. The rest were twelve-, nine-, and six-pounders.
11. Hepzibah grew deadly white. She staggered toward Phœbe. She let her head fall on the young girl's shoulder. This she did no sooner than the judge had disap-

peared. 12. Phœbe then threw down a whole handful of pennies. The monkey picked them up. This he did with joyless eagerness. He handed them to the Italian for safe keeping. Immediately he recommenced a series of pantomimic petitions for more.

EXERCISE 149

Combine each of the following groups of related assertions into a single sentence. Be careful to arrange the statements in proper order. Subordinate statements of minor importance.

1. Harry has been invited. Mary has been invited. Ellen has been invited. 2. Her eyes are clear. They reveal her character. They are gray. They are fearless. 3. He hunted for the ring in the house. He hunted for it in the garden. He searched for it in the street. The ring was of great value. The lady lost it yesterday. The search was in vain. 4. Morning came. John arose early. He breakfasted hastily. He did not stop to light the camp fire. He paddled hastily across the lake. He hoped to find his companion. This companion he had lost the day before. 5. He lives in a cabin. This cabin is built of logs. It is thatched with hemlock boughs. It stands near a spring. It is at this spring that the campers get their water. He lives alone. 6. The man had no covering for his head. His head was defended by his own thick hair. This hair was matted and twisted together. It was scorched by the sun. It was a rusty dark red in color. It formed a contrast with the beard on his cheeks. The beard was overgrown.

It was yellow or amber in color. 7. The house stands half-way down a by-street. The by-street is in one of our New England towns. The house has seven acutely peaked gables. These gables face toward various points of the compass. It has a huge, clustered chimney. It is a rusty, wooden house. 8. The boys had selected a site for their camp. This they had done before I had arrived. The site chosen was on high, dry ground: It was in a grove of pines. The pines bordered a beautiful sheet of water. This sheet of water is about three miles in circumference. 9. He seized upon Ivanhoe. This he did with as much ease as the Templar had shown in carrying off Rebecca. He rushed with him to the postern. He again entered the castle. This he did after delivering his burden to the care of two yeomen. He entered the castle to assist in the rescue of the other prisoners.

EXERCISE 150

A paragraph made up of short, jerky sentences is unpleasant to read, but is preferable to one that rambles on and on, conjunctions and commas taking the place of periods. So exasperating is this form of poor English that many hard names have been given it. It has been called "the bad error," "the child's error," "the badge of ignorance," "the badge of shiftlessness," "the hopeless error." Calling names seldom does any good. We had better forget all these epithets and simply bear in mind that the habit of running sentences together is an exceedingly unfortunate one, very hard to

overcome. It can be broken up only by long, determined effort. In Exercise 147 you were asked to improve sentences containing several statements by subordinating the less important assertions. Exercise 150 is made up of sentences, some of them taken from school compositions, some from printed books, which contain too much. Subordinating one or two statements will not do; the sentences need to be cut up into shorter ones.

Cut up the following sentences into shorter ones, making whatever changes you think necessary.

1. The tower was now blazing fiercely and the firemen seemed unable to cope with it, as there were so few engines there, the rest being busy at another fire. 2. The large tower clocks were destroyed, and after the fire was out the hands pointed to a few minutes after the fire broke out. 3. This tree is thirty years old, the trunk seven feet in circumference, spreading out, when about four feet from the ground, into numerous and graceful branches; it is nearly flat on top; the leaf is of a dark and glossy green. 4. A little to the eastward is the residence of the American Consul; during the Rebellion he rendered his government great service, and his berth here during that period was anything but a bed of roses, for as these islands were a base from whence the blockade-runners drew their supplies, he was regarded by that fraternity and their sympathizers here in the light of a spy upon their movements. 5. Strange tales are told of the voracity of these finny monsters—of unfortunate dogs slipping in and being devoured, and if the visitor should come to the place when the goppers are hungry, and dip the end

of his boot or his pocket handkerchief among the gaping throng, he will soon become convinced that they are a fearful lot of creatures. 6. I started to wheel round the square and to do so I went down Court street and turned up Main, and just as I turned the corner I felt something strike me, and it was the shaft of an express wagon. 7. There are many private gardens in the vicinity of Hamilton that are exquisitely laid out and kept in perfect order, some of them contain magnificent specimens of the India-rubber tree, one very near the Hamilton House can be seen that was sent here thirty-five years ago from Essequibo; it is now grown to be an enormous tree, the trunk twelve feet in circumference, running up three or four feet from the ground, and covering with its dense shade space all around of at least seventy feet. 8. A good way is to put the coffee in a small muslin bag, tied loosely, then boil it five minutes, and your grounds can be removed before serving. 9. I like all outdoor games, but tennis is best of all, it not only affords good exercise but is exciting. 10. Half-way down the side street stands a seven-gabled structure, this is the Pyncheon house. 11. I was beginning to get impatient when I saw two old gentlemen, one was very short and stout, the other tall and thin, wearing a black suit and a high hat. 12. The Sun then began the contest, he darted hot rays at the traveler's head. 13. I hear that it is good skating, out at the lake, crowds are going out there on the electrics. 14. Sirens are great horn-like affairs blown by compressed air, sounds from a siren have been heard at a distance of twenty-five miles. 15. Then the wind blew as hard as it could, the harder it blew the tighter the man drew his cloak about him. 16. The last thing at night take a few handfuls of clean, dry pebbles, heat them

in the frying-pan until very hot, place them in the wet boots, they will dry them out thoroughly in a few hours, shake once in a while. 17. I am sure you will like our city, it is very pretty and contains many parks, the most central is Bushnell park where the fountain is, this park is overlooked by the Capitol. 18. There are many places of interest here, perhaps the one that you will like best is the art museum. 19. We have our camp in a grove, in front is a lake a mile long. 20. The ride to Rainbow is beautiful, all along the route the fields are white with daisies. 21. As we were walking up the street we met Tom, and he suggested that we go down to the river and see the boat come in, so down we went and arrived just in time to see her come up to the wharf, and much to our surprise we found Uncle Harry there, he was down there waiting for a friend. 22. Passing up the side street we came to the main thoroughfare, and there we saw many stores, and I suggested to my friend that we do a little shopping, for I needed several things, and she agreed that this was a good plan, so we entered one of the largest establishments.

EXERCISE 151

Inability to see where sentences end leads to a second error, the opposite of that noted in the preceding exercise. A clause or a phrase which comes at the end of a sentence is treated as if it were an independent assertion. Appositional phrases, explanatory participial phrases beginning with a pronoun, relative clauses beginning with *who* or

which, and clauses beginning with *while* or *since* used as a conjunction, are especially troublesome.

Correct the following. Name each amputated part, telling whether it is a phrase or a clause, and show clearly that it belongs to the rest of the sentence and cannot stand alone.

1. The mountains, to be sure, are grand to look at, but one tires of their monotony. While the ocean, ever changing, is always fascinating. 2. No doubt this statement is quite true. Since few wealthy boys care enough about sports to engage in them enthusiastically. 3. Seed covered with too much earth may never sprout, or if they do sprout, the little shoots will never reach the surface. Especially flower seeds, which should be planted very near the surface. 4. The story had to be told to Mrs. Richards. How they had all three spoken of the skating. How each had made up his mind to go without letting the others know about it. How they had all met unexpectedly while on the pond. 5. The porter was given a beating and then discharged. While the fisherman received a good reward. 6. In order to form a just conclusion two topics must be considered. First, whether the prisoner committed the crime. Second, whether he is of sound mind. 7. The skating on the pond is seldom good. The reason being that, as the water is drawn off by the mills, the ice breaks away from the banks. 8. Some of Pope's poetry is shallow, treating serious matters with levity. While that of Tennyson is more serious. 9. I cannot begin to tell all the fun we had. The picnics, the fishing parties, the straw rides. 10. Wamba furnishes fun by his wit, the Friar by his remarks. While Athelstane amuses by his actions.

Isaac a target for the wit of others. 11. I think Scott introduces this incident for two reasons. First, to give Fitz James good cause for hating Roderick; second, to show which side, according to Brian's prophecy, is going to win. 12. Then it was tear, tug, tussle. Neither side having the advantage. 13. There are two good hotels. One at the north end and one at the south. 14. On a bare table the Friar set pulse and water for the Knight. Who, noticing the hermit's healthy appearance, declined to believe that the fare offered him was the best the larder afforded. 15. The train, contrary to custom, slowed up at the cross-road and finally stopped. Which was just what we wished. 16. Donald was chosen captain. He being the oldest boy in the party.

EXERCISE 152

When reading a story, we very much prefer to find given the exact words of the characters rather than a mere general report of what has been said. That is to say, we prefer direct discourse to indirect discourse. Yet when we are asked to tell a story, we seem afraid to use quotation-marks, afraid to introduce a little conversation now and then. Perhaps that is why we fail to be interesting.

Change the following from indirect to direct discourse.

1. He asked the lad his name, and the boy replied that his name was Miltiades but that he was called Ti for short. 2. Phœbe asked her cousin Hepzibah if she had

just spoken to her, and Hepzibah replied that she had not.

3. Astonished at the sight of a strange soldier descending, steed in hand, from that solitary mountain, the corporal stepped forth and challenged him. He asked who went there. The soldier replied that it was a friend. Then the corporal asked who and what he was. Thereupon he was answered that he was a poor soldier just from the wars, with a cracked crown and an empty purse for reward.

4. When the girl was alone, the manikin came again for the third time, and asked her what she would give him if he would spin the straw for her this time also. The girl answered that she had nothing left that she could give. He then asked her to promise that if she should become queen she would give him her first child.

5. Johnny asked the teacher, as he came into the primary room one morning in June, what the flag was upon the school building for that day. The teacher thought for a moment and then answered that really she could not remember. She said that he might go to the principal's room and look at the card and then come back and tell her and the pupils. Johnny dashed off and a few moments later returned, looking important. The teacher, thereupon, asked Johnny to tell what the flag was up for. Johnny replied promptly that it was to celebrate somebody's wedding. The teacher repeated Johnny's words slowly, then said that that could not be, for there was no flag-day which celebrated a wedding. Johnny maintained stoutly that it had something to do with a wedding, for the card said so. The teacher was not convinced, and leaving the room she went to make a personal investigation. Under the date of the day in question she found that it was the engagement of the Monitor and the Merrimac.

CHAPTER XVII

CLEARNESS THROUGH UNITY

IMAGINE a cabinet containing, besides the cups, saucers, and plates for which it was designed, a few carpenter's tools—saws, hammers, chisels. Imagine a sentence containing items that are not closely related. Or take this one, fresh from a school composition: *Hartford has many beautiful parks, and Mark Twain once made his home in the city.* Plainly this too is a hammer and teacup combination. The sentence lacks unity. It lacks unity not because it contains more than one statement, but because the items brought together are but remotely related.

Not only should all the items brought together be closely related; they should be so displayed that their relative importance is easily recognized; for usually some one item deserves to stand out more prominently than the rest. In this respect sentences resemble pictures. A picture may show many different things—a lonely stretch of ocean, for example, a sky overcast, in the distance a half-seen shore; but the eye is drawn irresistibly to a mass of floating wreckage, it may be, above which

white gulls are circling. All the items are needed, but attention is focused upon one; the rest are subordinated. The child links statement to statement as if all were of equal importance. As he grows older, he learns how to subordinate whatever is of minor importance by throwing it into a dependent clause or phrase, or even into a single word modifier, adjective or adverb. Instead of *Hartford is the capital of Connecticut and is on the Connecticut river*, he writes *Hartford, the capital of Connecticut, is on the Connecticut river*.

Unity, then, demands two things: first, that only items closely related be brought together; second, that when related items are brought together, they be so displayed that whatever deserves prominence receives it, and all else is subordinated.

As the term has been used thus far, unity has to do with subject-matter. There is another kind, better called uniformity perhaps, which has to do with sentence designing. The meaning of uniformity may be illustrated in various ways. Imagine, for example, a porch with pillars no two of the same design, or a boy whose shoes are not mates. Like the porch, like the boy whose shoes are not mates, are sentences which have what is known as the shifting construction, a fault more often than otherwise due to carelessness, or inability to keep in mind till the last word is written the general plan or design of the sentence. For example, we shift unconsciously from present tense to past, from active voice to passive, from masculine or

feminine gender to neuter, and even from third person to first, through mere carelessness, there being no good reason why such changes should be made. We join by *and* the two forms of the infinitive, as in the sentence *I dislike writing compositions and to memorize poetry*. Of the terms of an enumeration we make the first a noun, the second a phrase, the third a clause, it may be, when all the terms might be nouns, or all might be clauses. In short the careless writer does not take sufficient pains to make similar such elements as are in the same grammatical or logical construction. He forgets that when uniformity is lacking where uniformity is expected, the reader's sense of order is disturbed.

This chapter may be condensed into the following three-fold counsel: First, be careful not to crowd into a sentence items but remotely related; second, give prominence to whatever deserves it and subordinate whatever is of minor importance; third, take pains to make similar such elements as are in the same construction. Remember the china cabinet, the mass of wreckage with the gulls circling above, and the pair of shoes that are not mates.

Several of the exercises in the preceding chapter afford practice in securing unity where unity is lacking. Here are additional exercises of a similar character.

EXERCISE 153

Reconstruct the following sentences, in each case making some one item stand out prominently.

1. Boston is the capital of Massachusetts and it is sometimes called The Hub. 2. I closed my eyes and thought I could meet my fate more easily in that way. 3. We walked up the street and it led to the center of the town and I was surprised to see how narrow this busy thoroughfare was. 4. It was a large house and it had seven acutely peaked gables and these gables met in a clustered chimney. 5. It was a warm day in August and I planned to visit a small island just off the shore. 6. The three were disguised as tillers of the soil and started on their journey to Camelot. 7. It was a delightful ride and we reached home in time for supper. 8. In front was a large door and on each side of this was a narrow window. 9. Madame Defarge was a stout woman and kept a wine-shop. 10. Comus was the son of Circe and he possessed the same power his mother had. 11. The first scene is a minor one, and shows that Antony is working out his plans.

EXERCISE 154

Reconstruct the following. If a sentence contains items that are but remotely related, substitute for it two or more shorter sentences.

1. The picnic was held at Laurel Park and all the way out the children laughed and sang. 2. We were about to leave the swing and Helen caught her foot and over she

went; but as the swing was going slowly, she did not hurt herself, but it took some time to brush the dust from her frock. 3. At twelve we ate lunch, which we enjoyed very much, and while we were eating, a hungry looking cat walked up and got a good supply of food; that is, whatever we did not care to save. 4. He was made Poet Laureate in 1843, and died peacefully April twenty-third, as his favorite clock struck the hour of noon.

EXERCISE 155

Combine each group of statements into a single sentence, giving prominence to whatever deserves it.

1. Over the heavy projecting fireplace was suspended a picture of a warrior in armor. He was standing by a white horse. On the opposite wall hung helmet, buckler, and lance. 2. The squire was a fine, healthy-looking old gentleman. His silver hair curled lightly round an open countenance. His face was florid. 3. A post-chaise drove up to the door. I had not been long at the inn when this happened. 4. There were the customary lights. Besides these there were two wax tapers. These are called Christmas candles. They were wreathed with green. They were placed on a highly polished beaufet among the family plate. 5. The grate had been removed from the fireplace. This had been done to make way for a fire of wood. In the midst of the fire was an enormous log glowing and blazing. The fireplace was wide and overwhelming. The log sent forth a vast volume of heat and light.

EXERCISE 156

Combine each group of statements into a complex sentence.

1. Our eldest son was named George. He was named after his uncle. This uncle had left us ten thousand pounds. 2. We received a card from the two ladies. This card came towards the end of the week. They hoped, the card said, to see all our family at church the Sunday following. 3. Mr. Thornhill's butler came. His purpose in coming was to congratulate us upon our good fortune. He said that he had overheard his young master mention our names with great commendation. Moses had scarce gone when the butler appeared. 4. Most of the family walked to the church. This they did because the morning, though frosty, was remarkably fine and clear. The church was an old building of gray stone. It stood near a village about half a mile from the park gate. 5. The butler brought in a huge silver vessel. This he did when the cloth was removed. He placed the vessel before the squire. It was of rare and curious workmanship.

EXERCISE 157

Combine each group of statements into a simple sentence, giving prominence to whatever deserves it.

1. At a little distance from my house was a seat. My predecessor had made it. The seat was overshadowed by hawthorn and honeysuckle. 2. His schoolhouse was

a low building. It was rudely constructed of logs. It contained but one room. The room was a large one. The windows were partly glazed. They were partly patched with leaves. The leaves were from old copy-books. 3. The schoolhouse was in a pleasant situation. A brook ran close by. The building stood just at the foot of a woody hill. Conveniently near grew a formidable birch tree. The situation was lovely. 4. Hard by the farmhouse was a barn. This barn might have served for a church, it was so large. Every window and crevice seemed bursting forth with the treasure of the farm. 5. It was a spacious farmhouse. It was high-ridged, but it had low-sloping roofs. The low, projecting eaves formed a piazza along the front. The piazza could be closed up in bad weather. The house was built in the style handed down from the first Dutch settlers.

EXERCISE 158

Reconstruct the following sentences with a view to bringing about uniformity.

1. The yacht gave its owner a feeling of intense pride as she crept ahead of her competitors. 2. When a boy is going to a ball game, he will use every means to be on time; so why should they not take equal pains not to be late to school? 3. You find that many of your competitors are expert; so when the day for the swimming contest arrives, it is not strange that one should feel nervous. 4. Mr. Jones accepts with pleasure Mrs. Brown's invitation to dine with her Thursday the seventeenth. Yours truly, Alfred L. Jones. 5. If final y

is preceded by a consonant, change the *y* to *i* before adding a suffix not beginning with *i*; otherwise it does not change. 6. As they entered the building, Mary says laughingly to Ellen, "Well, sister, I presume you have forgotten your tickets, as usual." 7. After dinner each was conducted to their rooms. 8. After this the mixture is stirred constantly until it becomes smooth; then add ale enough to make it thin, cook it a few minutes longer, and serve on dry toast or crackers. 9. To be thoroughly mastered, an essay by Bacon must be read and reread, weighing each word and pondering its meaning. 10. She believes that if one does not wear a precious stone appropriate to the month of their birth, they will have bad luck.

EXERCISE 159

Improve the following sentences, keeping in mind that a coördinate conjunction should be used to join elements of the same kind only.

✓ 1. Three things are necessary: first, a good play; second, a good seat; third, be sure to leave your worries at home. ✗ 2. To talk in public, to think in solitude, to read and to hear, and inquiring and answering inquiries is the business of the scholar. 3. At first I was overawed by the immensity of the building and because there was such a host of people hurrying about. 4. These garments are popular for three reasons: first, they are exceedingly becoming; second, their light weight; and third, for their warmth. 5. Every now and then a carriage would come rumbling up the driveway and was greeted by shouts and

cheers. 6. No sooner had the luggage been taken from the launch and the tables were set, than a terrible rumbling was heard. 7. Lamb, a contemporary of Wordsworth and Byron, was born February 10, 1775, in the Temple, London, where his father was a clerk to Samuel Salt, and was in very poor circumstances. 8. He was a boy of good character and who was popular among his mates. 9. No sooner had we reached the house and began to feel at home than the order came to pack for another long journey. 10. Mr. George Clarke, now vice president and director of the bank, its cashier at organization, and who has been officially connected with it for many years, celebrates his eightieth birthday to-morrow. 11. Please print this advertisement for three days, and enclosed you will find twenty-five cents. 12. He began to suspect Cassius, one of his associates, and to whom he was warmly attached. 13. No sooner did Brutus depart and Antony had mounted the pulpit than all was lost. ✓14. To the right of the door is a thriving vine which clammers high and covering one of the windows completely. ✓15. Macaulay wrote the essay because he admired Addison and to correct false impressions concerning him. 16. I have, and often shall, look back to the pleasure of our visit. ✓17. The lady, having lost her way, and as night was coming on, felt that her plight was serious. 18. Round about the Kaiser were gathered the wealth, the intellect, the beauty, and the aldermen and common councilors of London. 19. I have tried to show that Gareth possessed the following good qualities: courtesy, ambitious, braveness, and strong willed.

EXERCISE 160

Remodel the following. Avoid the shifting construction; keep your point of view. When necessary, make two sentences of one.

1. Burke's objections to the use of force were (1) its uncertainty, (2) it is temporary, (3) impairs the object fought for, (4) England has no experience in using force in this form of restraint. 2. His objections to the use of force were that it was uncertain, temporary, that it impairs the object, and that experience did not show it to be wise to use force. 3. The toy schooner in the foreground is trimmed with tinsel ropes and little electric lights of different colors, and having perfumery bottles as a cargo. 4. Messala tells Titinius to find Pindarus and that he himself would tell Brutus. 5. I used to go down to the wharf every afternoon and listen to the fishermen tell about their experiences and to watch the boats come in. 6. He offered wine to every traveler, and if they took it, their head was changed into that of a beast. 7. The case contained a collection of coins, some of England, some of Spain, and some from this country. 8. He hears the lark singing and the crowing of the cock. 9. His good traits are determination, faithfulness, generous, and honesty. 10. There are men who fish for the mere joy of killing trout, and other fish such as the tarpon in Florida are caught because they are gamey and fight for their lives, and after they are caught are not used. 11. Jerry had a very hoarse voice and wore an old cocked hat down over his eyes, which gave him a sinister expression. 12. The average ferry-boat is very clumsy and draws about three feet of water. 13. Dost thou hesitate? You

are lost if you delay. 14. Sabrina was rescued by the daughters of Nereus, who, putting her through an immortal change, she becomes goddess of the river Severn. 15. Addison had a better education than Johnson did. 16. He desired an amendment of the Treason Act, and to pass a law that judges should hold office during good behavior. 17. Much space is devoted to criticisms of his works and in describing his trials in getting them published. 18. The changes in the rules have brought about improvement, both from the spectators' standpoint and in making the game less dangerous. 19. There shall be an advisory board of three, the duty of which shall be to advise the officers of the association and attend to such business as may be referred to them. 20. The mob meets Cinna and wish to put him to death. 21. The boys decide that they could go no further that night and to make a rude shelter that would serve to keep off the rain. 22. This is the house that I mentioned and which is for sale. 23. Not having heard from the agent, and as there was no time to lose, we made our purchases elsewhere. 24. Boys that are physically strong, and who are willing to work, are sure of employment. 25. He promised to go quickly and that he would never return. 26. The colonists were descendants of the English and have the English conception of what constitutes liberty. 27. He saw the trout as it lay near the bottom, and soon had him in his basket. 28. The sources of this spirit of liberty were as follows: their religion, education, slavery in the South, form of government, distance from the mother country, and they were descendants of liberty loving Englishmen. 29. I am more desirous of pleasing him than to succeed in this enterprise.

CHAPTER XVIII

CLEARNESS THROUGH COHERENCE

THE purpose of this chapter is to show how clearness and force may be gained through taking pains to so arrange each sentence that the relationship of part to part is unmistakable. It has to do with what is called coherence.

Seldom do subject and predicate give any trouble; they are, as a rule, discoverable at a glance, even when sentences are clumsily constructed. Rarely do adjectives stray from the words they qualify. But adverbs, phrases, and clauses are sometimes placed so far away from the words they modify as to cause the reader perplexity; and pronouns are used so carelessly that it is not always clear to what antecedents they should be referred. In a word, through faulty arrangement many sentences are like picture puzzles; the various parts lie before the reader, but they are almost meaningless till properly fitted together. Plain courtesy should prompt one to spare the reader this unpleasant task, which distracts attention and therefore weakens the force of the message the sentence conveys.

But coherence is a broad term, embracing far

more than grammatical arrangement. We say of a person slightly out of his mind that he talks incoherently, meaning that what he says does not follow the natural order; there is no logical sequence to his utterances. Everything is "mixed up"—his mind wanders. The constable Dogberry, a character in *Much Ado about Nothing*, thus accuses his prisoners: "Marry, sir, they have committed false report; moreover, they have spoken untruths; secondarily, they are slanders; sixth and lastly, they have belied a lady; thirdly, they have verified unjust things; and, to conclude, they are lying knaves." We laugh not only at the constable's misuse of words, but at the illogical way in which he numbers his charges; for surely *thirdly* belongs before *sixthly and lastly*, and we question his *secondarily*.

There is something of Dogberry in most of us. We do not always think straight, and consequently our sentences ramble. We do not follow the natural sequence of time, when telling a story, nor do we have a definite plan when describing a landscape. Endeavoring to explain things, we jumble together cause and effect, acts and motives. That is, we set down items carelessly, without troubling to arrange them. It is as if the coal car were placed in front of the locomotive, and the caboose in the middle of the train.

Not only should the items of a sentence be arranged in accordance with some natural or logical plan, that coming first which belongs first, and so

on, but extreme care should be taken in making transitions from one item or assertion to the next. A sentence may be extremely long and contain many items, yet be perfectly clear, provided the transitions are carefully managed. The trained writer may be told by the skill with which he uses certain words serving as guides or heralds leading the reader's mind from one part of a sentence to another part, or from one sentence to the next, and explaining the relationship of what is coming to what has gone before.

Best known of all these guides is *and*, which simply bids the reader go right on; what follows is but a continuation, or is like what precedes. *And* corresponds to the plus sign in arithmetic. *But*, on the contrary, warns that exception is to be taken to a previous statement; it announces opposition, or a contrast. If what follows is merely an explanation of what is behind, there stands *for* announcing a cause or reason. *Therefore* heralds a conclusion or consequence. *Then* and *there* are time and place keepers, helping the reader to keep orderly track of things as they happen one after another. *And*, *but*, *for*, *therefore*, *then*, and *there*, to which may be added *if* announcing a condition, are guides which save a great deal of trouble. Or we may think of them as links binding together the parts of a sentence, or as bridges leading from one statement to another. Whether we think of them as bridges, links, guides, or heralds, we see their purpose. It takes years of practice, how-

ever, to learn to use them effectively. Indeed, an untrained writer is detected at once by the clumsiness with which he links statement to statement, just as an unskilled carpenter is betrayed by his poor "joinery." The tendency is to omit the links altogether, or to use a weak word where a strong one is needed, or to use *and*, *but*, etc., over and over, as if there were not many words which serve admirably as synonyms for each.

This is the conclusion: Take pains to so arrange each sentence that it coheres grammatically and logically. Acquire the art of using transitional words and phrases with precision.

EXERCISE 161

Revise the following, with a view to making the meaning clearer. Do not hesitate to entirely recast a sentence, if by so doing you can make it distinctly better.

1. The corn was roasted by the boys on the ends of long, pointed sticks. 2. He then conducted me to a little chapel where all his ancestors had been married for centuries. 3. I neither call myself rich nor poor. 4. The hound was making a desperate attempt to get his forepaws over the side of the boat, at the same time seizing the rope that held the boat in his teeth. 5. Three days after the close of school, June 25, we started on our cruise. 6. He had only been present three days, when he was taken ill. 7. This was taken from the dress which

Marie Antoinette wore at her execution by an eye witness. 8. Echo, a mountain nymph, fell in love with the son of a river god named Narcissus. 9. He noticed several odd-looking persons going in and out of a certain room. This aroused his curiosity, and he resolved to enter himself. 10. Both the speeches of Brutus and Antony were delivered with a definite purpose in view. 11. Lady Macbeth did not continue murdering people like Macbeth; her conscience was too tender. 12. He saw the form of the crouching bloodhound, his eyes glaring in the moonlight, his jaws open and poisoning for a spring. 13. Brutus finds the book he has lost in the pocket of his dressing-gown. 14. He was driving away from the church where he had been married in a coach and six. 15. In the South at Christmas time the children delight in shooting off firecrackers, for Christmas is Fourth of July to them also. 16. After a while we left the road and followed a swift-flowing brook, with occasional sluggish spots where lilies grew in abundance. 17. As a writer Macaulay considers Addison only remarkable along one line. 18. Milton very unwillingly gave his tribute to the memory of his dead friend, probably because he felt that his grief was too sacred for public display. 19. Macaulay was displeased with Miss Aikin's life of Addison, and so resolved to write an essay on Addison himself. 20. He brought out a snowplow built of old boards from under the shed. 21. We built a stone fireplace and put the top of an old stove which had been left by previous campers on top of it. 22. We walked up to the cabin, where many fisherman's articles lay scattered about, including nets, lobster pots, fish lines, and bait. 23. In the opening lines of the poem Milton shows his unwillingness to write repeatedly. 24. After the

cheer there was a lull, which was broken by the starter's voice, Mr. Alvord. 25. The hero of the book's name is Theodore. 26. Brutus tries to show the people in his speech that it was right to kill Cæsar. 27. The novel gives the events which led up to the battle in story form. 28. The Board of Education has resolved to erect a building large enough to accommodate five hundred students three stories high. 29. These lines were written nearly fifty years ago by one who has for several years lain in the grave for his own amusement.

EXERCISE 162

Pronouns are the principal offenders in the following sentences. Every pronoun should, of course, have a clearly defined, easily discoverable antecedent. Every relative clause should be so placed that the reader can see at a glance its connection with the rest of the sentence. Revise, removing all obscurity, ambiguity, and awkwardness of expression.

1. This was due to the guide's carelessness, who neglected to tie the boats securely. 2. They gave grass to the animal which was not fit to be eaten. 3. Each man had to slide down a rope to the ground which was attached to the roof. 4. She called out to him to unravel his stocking and tie something heavy to the end of it. 5. Then we entered a room where they make the moulds. 6. In Milton's poem Lycidas he, Milton, laments the loss of his friend King. 7. In the business world many a young man has worked his way from a low position to a

high one, passing by people who have been employed there a longer time than he has been. 8. Just as they were about to begin, there came a rap at the gate, which, upon being opened, disclosed a fisherman. 9. I hope this letter will reach some kind person's hands who will come to my rescue. 10. A carpet-sweeper is a contrivance for picking up dust and scraps from the floor when it is rolled up and down. 11. He gave my uncle the tickets, who thanked him for them. 12. In scene two it shows Brutus and Cassius quarreling. 13. In Antony's speech he did not refer to himself as he (Brutus) did in his. 14. On our way we passed John's house, whom we asked to join our party. 15. We saw the house in which Maria Mitchell was born, who was a distinguished astronomer. 16. Strangers notice at Mt. Holyoke college little marks of courtesy such as getting off the sidewalks and giving them the best seats. 17. At the universities they do a great deal to help needy students. 18. The racing proved the one uninteresting feature of the day, owing to the fact that each was won in three straight heats. 19. A huge brass-trimmed urn ornaments the top of the stove which is about five feet high. 20. We took the shucks off the walnuts and stirred them into the candy. 21. John Bright, an excellent speaker and writer, accomplished this by studying the best English authors. 22. A look of disappointment came over his face, but it suddenly lit up again as he answered. 23. I asked the man's advice who made the boat. 24. If the diphthong *ie* has the sound of long *e*, the *i* comes first unless it is preceded by *c*. 25. On the second day, my feet got so blistered that I had to go barefoot; so I tied my bootlaces together and put them over my shoulder. 26. We rode on till we reached a stream they call Dean Branch. 27. We

put the cattails to soak—in oil, not water—and the next day persuaded the boys to bring us driftwood; but it was no easy task. It took three-quarters of an hour to get them keyed up to the proper pitch. 28. Supposing the regular station of the Atlantic fleet had been the Pacific coast and an outbreak had occurred in New York which required the Pacific fleet to come to the Atlantic coast, then England might justly have claimed that the United States was going to make war on them. 29. The King had appointed councilors before the colony sailed from England, but instead of making known their names he gave strict orders that they should be placed in a sealed box not to be opened till the Colony reached America. Curiously enough, when the names were taken from the box, John Smith was found among them. 30. We sat before the kitchen fire, which was the best room in the house. 31. And the man came into the house; and he ungirdled his camels, and gave straw and provender for the camels, and water to wash his feet and the men's feet that were with him. 32. I cannot begin to tell you how many windows there are, but I know there are about as many as there are doorknobs, one of which is open that the summer breeze may blow in and out to suit itself. 33. Another thing I noticed was the lengthy paragraphing, one I found being four and one-half pages long. 34. She clambered into the boat, with the help of the others, and took off her shoes, and for the rest of the ride they were very quiet because frightened. 35. It is less than twenty-one years since the first house was erected in B——, and now it contains 20,120 inhabitants.

EXERCISE 163

If a participial phrase has no substantive to which it can attach itself, or if it dangles loosely between two substantives, the sentence is pretty sure to be ambiguous or obscure or even meaningless. Especially in elliptical sentences is there danger that the reader will relate the participle to some substantive expressed, when it really modifies a substantive which the writer has merely in mind. Revise the following sentences.

1. I sailed on a first-class steamer, being fully equipped with the latest improvements. 2. We walked down the main street, paved with cobble stones. 3. On entering the room, the first thing that met his eyes was a large, square table. 4. After long wondering what was to become of me, the lid of the box in which I was confined was raised. 5. Theater programmes are often read through from cover to cover while waiting for the curtain to rise. 6. Tins should be washed in hot, soapy water, taking especial care of seams and corners. 7. Having had your bath and having been tucked in clean sheets, the nurse puts the room to rights. 8. After trying to get away from me several times, I finally got the cattle home about half past seven. 9. Drawing nearer, the mountain appears more rugged, with a thick undergrowth of white birch brush; advancing towards the top, the trees begin to thin out. 10. In those days the mail was carried by men on horseback from place to place, exchanging the mail at each town, one man covering a large territory. 11. The first impression I received was that

a great many toys had been emptied into the window without trying to put them in any kind of order. 12. Having given the usher our tickets, he escorted us to our seats. 13. Such as drank of the magic liquid, she touched with her magic wand, thereby changing them into groveling swine, but retaining their consciousness. 14. Being nearly exhausted, we carried him to camp on an improvised stretcher. 15. The behavior of the boys can hardly be excused on any ground, refusing to help the old man when he cried out to them. 16. Before entering the park a fine view of the city can be had. 17. One day when sitting on the beach, the tide was coming in, and as we looked we saw a little child standing knee-deep in the water. 18. The hides were cured, making them soft and supple. 19. B—— is eight miles from any railway. Located in the heart of the Berkshires, the scenery is hard to surpass. 20. We all enjoyed watching these poor people with their bags and bundles around on deck smoking and talking among themselves. 21. In 1618 his education proper began, studying at home, in school, and with different tutors. 22. On ringing the bell the wicket was opened from within. 23. Winding in and out between beautiful banks, many an exclamation fell from their lips.

EXAMPLE 164

Not infrequently sentences are faulty because necessary words have been omitted. Such omissions are like ditches which the reader must bridge before he can pass on. Supply necessary words missing from the following sentences.

1. You make the custard first, and when cooked pour into the freezer-can. 2. Oliver Twist, one of Dickens's novels, is as interesting to a boy as a girl. 3. It is as quick, if not quicker than, the other. 4. He never has, and I fear he never will be, fond of reading. 5. He then suggested we go see the hens. 6. The instruments used in recording the weather are the barometer, wind-gauge, anemometer, sunshine-recorder, rain-gauge, and snow-gauge. 7. Will the person who by mistake took a bicycle from in front of the post office yesterday kindly return or notify A. M. Garvin? 8. Wanted: A servant who can cook and care for children. 9. It was a beautiful June evening that our party gathered about the camp fire. 10. While driving to town, the horse ran away. 11. The leader directs the orchestra, a task calling for great tact, especially so since many players are foreigners whose customs are different from ours and are easily offended. 12. Her character was quite unlike the other members of the family. 13. Perhaps squirrels think autumn too short a season to prepare for winter. 14. In those days every lady of refinement, as well as man, could read Greek. 15. Newcastle is only eighteen miles from Canton, and we knew that when trains run on time it takes about an hour. 16. The dog goes after the cows, and he brings them successfully, if nothing is the matter, when one of the men has to go and call them. 17. He showed me a lot of medals he won. 18. He decided that he did not care for the position, so gave it up. 19. She beats the mixture till smooth. 20. Why is it that so many more study French than Latin? 21. We stopped to get some gasoline and oil up. 22. I had great fun driving the horse from the top of the hay-load. 23. The training squad needs but outdoor practice to develop it

into as promising a squad as the school has had for years, and from which can be picked a winning team. 24. If the seams of your gloves hurt you, turn inside out. 25. Clean the meat thoroughly, then roll in flour. 26. Do not forget forty pounds is the limit of man's pack. More is making a pack-mule of him. 27. Saturday is better than any day in the week. 28. There were twenty posts, with a space of ten feet between each. 29. We went to pick flowers and fish. 30. The reader is shown first an English forest, then a Saxon home, from there to tournament grounds near a small town, then to the home of a wealthy Jew.

EXERCISE 165

Revise the following sentences, supplying necessary words.

1. The captain said that while the steamer was in the ice track the weather became cold enough to wear an overcoat. 2. The second year, each lad must kill, either with his arrow or spear, an antelope and many other difficult feats. 3. These facts do not, and ought not in any way, lessen our sense of indebtedness. 4. Sometimes the chair is mounted upon two slightly curved pieces of wood so that it will rock to and fro when desired. 5. Macaulay's style is very different from other authors we have studied. 6. His opinion is very much taken in affairs of state, having read the Sunday papers for the last half century. 7. The grove is a nice place to picnic. 8. He likes the first better than any in the lot. 9. I then drop the corn mixture by tablespoonfuls into the hot fat, and

fry like eggs, turning over when one side is a golden brown. 10. He looked for some place to sleep. 11. I always have, and always shall be, glad to serve you. 12. The little canary took the journey with us; please thank John for sending us the cage to travel in. 13. Lord North's plan and Burke's are in some respects similar and dissimilar. 14. Drawn up on the beach were two boats used by the fishermen to row ashore when they go home at night. 15. This being the only park of its kind in the city, will be greatly appreciated. 16. The title is Uncle Tom's Cabin, by Mrs. Stowe. 17. The tribesman learns also the use of weapons, tanning of hides, dressing of the meat, and other useful things. 18. This is a book that will be read by generations to come as well as those gone by.

EXERCISE 166

Combine each group into a single sentence free from unnecessary words.

1. Among the country schoolhouses which I have seen, this one in particular pleased me. This schoolhouse stood at the foot of a long hill. It was made of wood and was painted white. It had green blinds. 2. My dwelling, which consisted of a somewhat shaky cabin, was situated on a little rise of ground. The cabin consisted of but one room with but little furniture. 3. In the center is a wreath. From this wreath come strings. These strings are made of paper cut into fancy shapes. They extend from the wreath to each corner of the window. This arrangement makes the window look pretty. 4. They divide the crowd. Brutus takes one section and

Cassius the other. 5. Two elderly ladies live in a house in the city. The house, which is a rambling wooden structure, is older than its inhabitants. 6. To the south lies lofty Mt. Sunapee, 2700 feet high. To the west lies Mt. Kearsarge, 2300 feet high. Both are surrounded by many foothills. 7. This house has many windows. Each has twenty-four panes of glass, small and square. 8. The Pequots were the most warlike Indians of New England. They were settled in the southeast part of what is now Connecticut. 9. Charles Lamb was contemporary with Wordsworth and Coleridge. He was born in 1775 and he died in 1834.

EXERCISE 167

The principal members of the AND group of connectives are TOO, ALSO, LIKEWISE, BESIDES, FURTHERMORE, MOREOVER, AGAIN, IN ADDITION TO THIS, IN LIKE MANNER. Select from this list a word or a phrase for each dash in the following sentences. Try not to use the same expression twice.

1. He promised us a cottage free of charge, and the use of a boat too. ——— he said we might help ourselves to his corn and potatoes. 2. The guide crossed the fissure by crawling cautiously along a decayed log which threatened every moment to give way beneath him. ——— every member of his party reached the other side in safety. 3. I think we had better return at once, for it looks like rain. ——— we promised to be back before

dark, and it is now after six o'clock. 4. Apples are indeed a wholesome fruit; no one will deny that. Cherries ——— are excellent. But give me peaches, if you please. 5. Think of the fun we shall have in camp, cooking our own meals, washing our own dishes, and all that. Think ——— of the poor fellows who never get an outing. 6. Our opponents may claim that in a small college one forms closer friendships with his classmates. ——— they may maintain that in the smaller institution one comes immediately under the professors and is not entrusted to tutors. 7. I think the girls did exceedingly well, if we consider that they were younger than their opponents. We should remember ——— that their strongest debater was unable to be present. 8. Consider, if you please, that our task was exceedingly difficult. Consider ——— that we were inexperienced. 9. We furnished them shelter for the night, and in the morning a hearty breakfast. ——— we supplied them with money enough to take them back home.

EXERCISE 168

The principal members of the BUT group are YET, STILL, NEVERTHELESS, HOWEVER, FOR ALL THAT, ON THE CONTRARY, AT THE SAME TIME, ON THE OTHER HAND. Select from this list a word or a phrase for each dash in the following sentences. Try not to use the same expression twice.

1. Janet is not a brilliant girl, and much of her time is given to home duties; ——— she is so persevering that I think she may win the scholarship prize. 2. We

stated our case and asked him to help us, but it was of no use. He did agree ——— to try to interest others in our cause. 3. There are, it must be admitted, serious obstacles in our way, and we may fail altogether; ——— let us try, and try hard. 4. In autumn, when the young birds have flown, you can collect many nests and study their beautiful workmanship; ——— pray keep your hands off them while they are in use, for it is neither kind nor polite to meddle. 5. It rained almost continuously throughout the day, the wind was cold, and the work disagreeable. ——— no one uttered a word of complaint. 6. Do you fancy that Gaytown is an ugly little village with shabby stores and ill-kept streets? ——— it is as pretty a place as one cares to see. 7. To be sure, your garden is ruined, and I cannot blame you for feeling provoked; ——— you should remember that the mischief-makers were very little fellows and did not realize what grief they would cause you. 8. An automobile never shies, never gets tired, never gets sick. A horse ——— is thoroughly unreliable, "a vain thing for safety." 9. Of course it is laughable that we hunted through meadow after meadow, and at last found the plant growing in our own back yard; ——— who ever would have thought of looking there for it!

EXERCISE 169

The principal members of the THEREFORE group are CONSEQUENTLY, ACCORDINGLY, THUS, THEN, SO, HENCE, AS A RESULT, AS A CONSEQUENCE. Invent pairs of sentences, in each case introducing the second sentence by some member

of the THEREFORE group. Try to use every member.

The principal members of the THEN GROUP are PRESENTLY, MEANWHILE, THEREUPON, EVENTUALLY, TO CONCLUDE, THEREAFTER, INCIDENTALLY, TO CROWN ALL. Invent two or three short paragraphs, using in each as many of the above terms as you can conveniently.

EXERCISE 170

Supply an appropriate word or phrase for each dash in the following sentences.

1. After dinner we went to the music-room, where Mary and Helen entertained us by playing duets. ——— a most delightful evening was spent. 2. Success in life does not always mean accumulated wealth; ——— here in America, we are told, it is coming to mean that. 3. In schools and colleges we do not find education without athletics; ——— it has frequently been shown that the exaltation of one weakens the power of the other. 4. Some are inclined to think that exercise is unimportant; ——— Addison says that, were not exercise absolutely necessary for our well-being, nature would not have made the body so proper for it. 5. The sun came out, ——— the man felt warm ——— took off his coat. 6. A Spaniard was riding through a barren country when his horse fell lame. He was in dismay ——— he spied an Indian coming toward him on a fresh horse. 7. Owing to recent storms no fish could be had for the feast. On the eventful morning ——— a poor fisher-

man came to the gate carrying a large turbot. 8. Isaac stumbles and falls; ——— Wamba jumps forward and triumphantly waves his wooden sword.

EXERCISE 171

Improve the following sentences by substituting better words or phrases for the words italicized.

1. Reluctantly the king ordered his servants to whip the little boy, *and* to lay the blows on lightly. 2. During the summer he enjoyed a pleasant outing *as well as* earning a little money. 3. The athlete feels defeat *like* a soldier does who has lost a battle. 4. Determined to get the man's cloak, the wind blew harder and harder; *and* the traveler merely wrapt it the closer about him. 5. Won by flattery, I consented to turn the grindstone; *and* long before the scythe was sharp I felt sorry that I had agreed to help him. 6. Better keep your wood dry by stacking it under a tree; *and* should rain fall, it will remain fairly dry. 7. The Spaniard asked the Indian to exchange horses, *and* the Indian refused; *and* the Spaniard forced him to do it. 8. The prisoner did not dare to hesitate; *and* he answered promptly, "The left eye, sir." 9. I watched for several minutes *and* to my surprise I saw the muskrat reappear. 10. At last the Wind gave it up, *as* he saw that it was of no use to blow any longer. 11. It taught me a good lesson, *because* after that I used greater care. 12. The snow was knee deep *but* I went to school; *but* I had to turn back, *as* there was no session that day on account of the storm. 13. A traveler came along just then, *and* the Wind said, "I will make him take off his

coat.” 14. He thought he was not strong enough for the mile run, *and* entered the half-mile. 15. The reason for the postponement was *because* it was very stormy. 16. I took the seven-fifteen train from Hartford *and* due in New Haven about eight forty-five. 17. Many objections are raised *against* this plan. 18. They procured him a pension of three hundred pounds which *besides* his private means made him well off. 19. Most of the trees are birches, *and* there are a few pines. 20. It looked *like* some one had capsized.

CHAPTER XIX

CLEARNESS THROUGH PUNCTUATION

EVEN though perfectly adjusted part to part, each word in its proper place, a sentence may lack clearness and force because incorrectly punctuated. Commas, semicolons, and the other points are as necessary to the written or printed page as are pauses, gestures, facial expression, and voice emphasis to oral discourse. They aid the reader to see at a glance what words should be taken together; they point out relationship. Often the entire meaning of a sentence is controlled by a single punctuation mark.

Periods, exclamation points, and interrogation points, most commonly found at sentence-ends, rarely give trouble. The apostrophe, indicating possession and contraction, presents no difficulty, though it is frequently misused through carelessness. The troublesome points are the comma, the semicolon, the colon, and quotation marks. To use these points effectively requires no little skill. The rules which follow do not cover all cases, yet they furnish a fairly complete working equipment. They should be mastered.

✓ I. Use the period after a complete declarative or imperative sentence.

Be careful not to treat a phrase or a clause as if it were a complete sentence. The following, for example, is incorrectly punctuated. *We made Charles our captain. He being by far the best player.* This should read *We made Charles our captain, he being by far the best player.* Be equally careful not to run sentences together. The temptation to make this error is especially great when the second of two sentences begins with a pronoun referring to a substantive in the first. It is incorrect to write *Charles makes a good captain, he is our best player and the fellows respect him.* A period should take the place of the comma after *captain*. (See Exercises 150 and 151, pages 223-26.)

II. Avoid placing a punctuation mark of any kind between such parts of a sentence as are closely related and are in their natural grammatical order.

For example, avoid separating a subject from its predicate, a verb from its complement, a preposition from its object, an adjective from the noun it modifies when the adjective immediately precedes the noun, an adverb from the adjective it modifies when the adverb immediately precedes the adjective. If the subject of a sentence is extremely long and complex, or if it ends with a verb, a comma may be needed to aid the reader to see at once where the predicate begins; but such cases are rare.

III. If the terms of a series are all in the same construction and are not joined by conjunctions, the comma should be used to separate them. If only the last two are joined by a conjunction, the comma should be used regardless of the connective.

The series may consist of a number of nouns all subjects of the same verb, a number of verbs having a common subject, a number of modifiers (adjectives, adverbs, phrases, or clauses) modifying the same word. It may consist of the clauses of a compound sentence, and occasionally of a number of short, closely related independent statements. The important thing to remember is that the terms separated must be in what may be called parallel construction. Here are illustrations.

Morning, afternoon, and evening slipped away.

I arose softly, slipped on my clothes, and opened the door suddenly.

I came, I saw, I conquered.

IV. Use the comma to set off a dependent clause when it precedes a principal clause.

Notice that the rule has to do with clauses, not with phrases. Seldom is it necessary to set off a phrase even when it stands first in a sentence, unless the phrase is participial. Occasionally it becomes necessary to set off an introductory adverb. No rule can be framed to cover all cases, but the underlying principle is clear. When the comma is really needed to show at a glance where the dependent element leaves off and the principal element begins, it should be used.

As he was passing by, the door opened suddenly.

Being admonished, let us follow better things.

To be sure, there are exceptions to most rules.

Thus done the tales, to bed they creep.

In the beginning, God created the heavens and the earth.

V. Use the comma to set off non-restrictive phrases and clauses.

(omit) A phrase or clause is restrictive when it narrows or closely defines what it modifies; or when it picks out one thing from among several, as do the words *this* and *that*. Removing a restrictive word-group changes the meaning of the sentence in which it occurs. A non-restrictive word-group contains an additional statement, explanatory or incidental. The sentence does not change materially when a non-restrictive phrase or clause is removed. For example, in the statement *The greatest man is he who does not lose his child's heart*, the relative clause is restrictive. Remove the clause, and the sentence becomes meaningless. In the statement *Affliction, like an iron-smith, shapes as it strikes*, the phrase *like an iron-smith* is non-restrictive; the meaning is clear even when the phrase is removed. Here are further illustrations.

He *who strives* should win. (restrictive)

Bruce, *who had failed many times*, finally succeeded. (non-restrictive)

The station *which Nelson had chosen* was some fifty miles to the west of Cadiz. (restrictive)

The storm, *which by noon had spent its fury*, entirely disappeared before dusk. (non-restrictive)

VI. Use the comma to set off words or word-groups when they interrupt the thought or the grammatical order.

This rule, necessarily vague and covering many cases, should not be followed blindly; the writer must use judgment. Some interruptions are so slight that they do not call for punctuation; others need careful attention. The interruption may be caused by words coming between subject and predicate, or between a verb and its complement. It may consist of words independent by address, a word or phrase in apposition, an absolute phrase, or an explanatory phrase interrupting a clause. Among brief expressions often, though not always, used parenthetically are *too*, *also*, *moreover*, *indeed*, *namely*, *again*, *no doubt*, *in short*, *of course*, *consequently*, *for instance*, *so to speak*, *in truth*.

Most rules, to be sure, have their exceptions.

In thee, O Lord, do I put my trust.

The broken soldier, kindly bade to stay,
Sat by the fire and talked the night away.

VII. Avoid placing the comma before WHEN, WHERE, WHETHER, IF, or THAT, when it introduces an object clause. But place the comma before a co-ordinate conjunction (AND, BUT, FOR, AS, BECAUSE, OR, NOR) if by so doing you can make the meaning clearer.

The first section of this rule is covered by Rule II.; for since the verb and its object are closely

related parts, nothing is gained by separating them. The reason underlying the second section rests in the fact that some words are used now as prepositions, now as conjunctions; and in the fact that coördinate conjunctions sometimes join single words, sometimes clauses. It is therefore necessary, at times, to place a comma before a conjunction in order to show that it is not a preposition, or to show that the conjunction introduces not a single word but a clause. That is, the comma prevents the reader from hurrying on too rapidly; it shows him the relationship of that which follows to that which precedes. Notice carefully the following sentences. If the comma were omitted in the last four, the rapid reader might, for a moment, miss the meaning.

He said that all was ready.

Please ask him when we may come.

He liked none, but the first and last of the songs pleased me exceedingly.

We ran as fast as we could, for the boat left promptly at five.

For supper we had bread and jam, and nothing else could have pleased us more.

In this room were twenty-five seats, and two long benches up in front where the children sat when reciting.

✓ VIII. Use the semicolon as if it were a large comma, to separate phrases or clauses in the same construction when they are exceptionally long, or when one or both are so broken by commas that,

were not the semicolon used, the eye would not readily perceive where one phrase or clause ends and the next begins.

Notice carefully that the word-groups separated must be in the same construction; for the semicolon should not be used to separate a principal clause from a dependent. The following sentences, though long and somewhat complicated, are clear because the semicolon shows at a glance where each term of a series ends.

There was the honest cock robin, the favorite game of stripling sportsmen, with its loud, querulous note; and the twittering blackbirds, flying in sable clouds; and the golden-winged woodpecker, with his crimson crest, his broad black gorget, and splendid plumage; and the cedar-bird, with its red-tipt wings and yellow-tipt tail and its little monteiro cap of feathers; and the blue jay, that noisy coxcomb, in his gay light-blue coat and white underclothes, screaming and chattering, bobbing and nodding and bowing, and pretending to be on good terms with every songster of the grove.

If, then, the removal of the causes of this spirit of American liberty be, for the greater part, or rather entirely, impracticable; if the ideas of criminal process be inapplicable, or if inapplicable are in the highest degree inexpedient, what way remains?

IX. Use the semicolon as if it were a small period, placing it between independent statements so closely related in thought that it is undesirable to separate them with a period.

This is a dangerous rule for young writers, for

their tendency is to use the semicolon too freely. When in doubt whether a semicolon or a period is the proper point, use the period; when hesitating between a comma and a period, use the latter. Here are examples.

Burke's plan was simple, direct, sure; Lord North's was complex, indirect, and uncertain.

I am her kinsman; let me, therefore, avenge her wrong.

If fortune favors you, do not be elated; if she frowns, do not despair.

X. Use the colon after AS FOLLOWS, THE FOLLOWING, IN THE FOLLOWING MANNER, THUS, THIS, THESE, and similar expressions, when they introduce quotations, enumerations, or explanations. NAMELY, FOR INSTANCE, FOR EXAMPLE, and THAT IS, when introducing enumerations or explanations, are almost always preceded by the semicolon and followed by the comma.

Notice the following examples.

In the closing paragraph are found these words: "Gentlemen, let us ever remember that our interest is in concord, not conflict; and that our real eminence rests in the victories of peace, not those of war."

The five simple colors are these: red, orange, yellow, green, blue, and violet.

There are many shades of blue; for example, robin's-egg, turquoise, gobelin, and cyan.

XI. Use quotation marks to enclose a direct quotation.

This is the general rule, related to which are a number of minor ones. These must be examined with care.

1. *Be sure that the words enclosed are the exact words of the person quoted.* It is wrong, for example, to write *He said "that he would come to-morrow."* Either the quotation marks should be removed or the sentence changed to read *He said, "I will come to-morrow."*

2. When a quoted sentence is interrupted by a parenthetical expression such as *said he*, two pairs of quotation marks are needed, one for each section. The first word of the second section should not begin with a capital, unless it is a proper noun or the pronoun *I*. Example: "*This,*" *said he*, "*is most fortunate.*"

3. *If the quotation consists of a number of sentences, all by the same person, do not place marks before and after each sentence, but simply before the first and after the last.* If the quotation consists of several paragraphs, all by the same person, place marks before each one, but after the last one only.

4. *Use single marks to set off a quotation within a quotation.* Example: "*I think,*" *he replied*, "*that it was Pope who said 'To err is human.'*"

5. *When reporting an extended conversation—something more than a brief anecdote, indicate by means of indention where one speaker concludes and another begins.*

6. *Never use a semicolon after the words intro-*

ducing a quotation. *If the passage is long and formal, it may be preceded by a colon; if short, a comma is sufficient.* See Rule IX.

EXERCISE 172

Keeping Rule I. in mind, prove that each of the following is incorrectly punctuated.

1. Please come, if you cannot, let me know by Monday. ✓
2. Convention day means two things to me. First, an extra nap in the morning; second, an opportunity to practice what I have learned in the domestic science course.
3. I found my maid Katie there, she had come earlier in the morning and had put everything in order. ✓
4. Remembering my promise to come home early, I started on a run for the cottage. My companions calling after me, "Fraid-cat!"
5. The college catalogue will tell you all about it, why not send for one? ✓
6. Leaving his companions at the door, he entered a high-vaulted hall. At the further end of which he saw, seated high on his throne, the king. ✓
7. The two plans differ widely. One being mild, simple, reasonable, the other being harsh, complicated, unreasonable. ✓
8. When in trouble, rub this ring, it has magic powers. ✓
9. She told how Uther had coveted a field belonging to her husband. How, when gold was proffered and refused, Uther took the field by force. ✓
10. Through the center of the room ran a long, solid table, about which were seated some two-score men. Large men with long hair and rudely clad. ✓
11. I like this author very much, his works are clear and interesting. ✓
12. The storm, after raging violently for several hours, ✓

at length died down. Which gave us an opportunity to hurry home. 13. We asked Clarke to take the lead. He being acquainted with the trail. 14. Tilton, our half-back, excelled in speed and in strength too. While Farrel, his opponent, excelled in judgment and nerve. 15. At last a vote was taken. The result proving beyond question that Meredith was the favorite. 16. We were in doubt regarding which of the roads was the better, one was sandy yet level, the other hilly. 17. I am sure you will like the book, it is one of the most interesting I have read this year.

EXERCISE 173

Prove that Rule II. is violated in each of the following.

1. We walked down a narrow, dingy, poorly paved, alley. 2. The window contained many toys, such as, tops, marbles, and building-blocks. 3. The speakers on the affirmative were, John Clarke and Edwin Mitchell. 4. That he could work as well as play, was soon discovered. 5. Finally he said, that if Saturday should prove stormy we might go the following Monday. 6. He politely requested, that the boys make less noise. 7. Here comes my long, lost dog. 8. Our shopping kept us busy for hours; so we were obliged to take a late, afternoon train. 9. Twelve, sturdy, lads at once volunteered. 10. His purpose in doing this was, to show that he bore us no ill will.

EXERCISE 174

Punctuate the following, keeping in mind Rule III.

1. God can change the lowest to the highest abase the proud and raise the humble. 2. Reading maketh a full man conference a ready man and writing an exact man. 3. The force the size and the weight of our vessel bore her down beneath the waves. 4. He beheld something huge misshapen black and towering. 5. There was a sloping lawn a fine stream at the foot of it and a tract of park beyond. 6. They kept up the Christmas carol sent true-love-knots on Valentine's morning ate pancakes on Shrovetide showed their wit on the first of April and religiously cracked nuts on Michaelmas eve. 7. The narrator was a pleasant shabby gentlemanly fellow in pepper-and-salt clothes. 8. Everybody has his own theater, in which he is manager actor prompter playwright sceneshifter boxkeeper doorkeeper, all in one, and audience into the bargain. 9. That he could not reason that he had no wit no humor no eloquence is apparent from his writings.

10. The days are cold the nights are long
The north wind sings a doleful song.

EXERCISE 175

Punctuate the following, keeping in mind Rules IV. and V.

¶ If time is precious no book that will not improve by repeated readings deserves to be read at all declares Car-

lyle. 2. Arriving in the city about seven in the evening we drove to the nearest hotel. 3. My friend proposed that we should alight and walk through the park to the hall which was at no great distance. 4. In the center of the road stood an enormous tulip tree which towered like a giant above all the other trees of the neighborhood and formed a kind of landmark. 5. The station which Nelson had chosen was some fifty miles to the west of Cadiz near Cape St. Mary's. 6. While he watched a beggar limped by. 7. As you know the earth turns on its axis once a day. 8. Under the new rules a letter weighing not over one-half an ounce was carried any distance under three hundred miles for five cents. 9. You do so well in many ways that I wish you might do still better. 10. Gregory's is a little village situated on a hill at the northern extremity of the lake. 11. Gregory's situated on a hill at the northern extremity of the lake is a little village. 12. The night before he had said that there was no danger. 13. By daring great fears are concealed. 14. When a fish is nibbling the float goes under the surface of the water. 15. The room was paneled with cornices of heavy carved work in which flowers and grotesque faces were strangely mingled and a row of black-looking portraits stared mournfully at me from the walls.

EXERCISE 176

Punctuate such of the following as need punctuation, keeping in mind Rules IV. and V.

1. He was a man free from all perfidy. 2. Read carefully what you write to make sure that everything is clear.

3. If you wish to reach the highest begin at the lowest.
 4. Glory follows virtue as if it were its shadow. 5.
 Next comes the monk riding a fine white horse and wearing a gown the sleeves of which are edged with fur. 6.
 He was asked to take the place of the third runner who had sprained his knee. 7. He saw the walls of the church dimly glaring under the trees beyond. 8. Comus offers her the glass which she refuses. 9. As we rode along the air became cooler and more bracing. 10. In all fifteen fires were started. 11. If you wish another to keep your secret first keep it yourself. 12. While we were eating the clouds began to gather. 13. The binding is black with red corners. 14. As spring came on preparations were made for leaving the colony. 15. Not long after the door of the coach was thrown open and a masked robber appeared. 16. These men wrote chronicles homilies and lives of saints all in Latin.

17. He that hath light within his own clear breast
 May sit i' the center and enjoy bright day
 But he that hides a dark soul and foul thoughts
 Benighted walks under the mid-day sun
 Himself is his own dungeon.—*Milton*

EXERCISE 177

Punctuate such of the following as need punctuating. Keep in mind Rule VI.

1. Grendel's mother however sought revenge. 2. It is I am sure the safest plan. 3. Please sir may we take your boat? 4. Scott himself could not have done better. 5. Sport the farmer's collie drove the sheep down the

lane. 6. The greatest of faults some one has said is to be conscious of none. 7. His wife Calpurnia tries to dissuade him. 8. There was in fact nothing that could make us angry with the world or with each other. 9. Johnson one of the most eminent English writers of the eighteenth century was the son of Michael Johnson who was at the beginning of that century a magistrate of Lichfield and a bookseller of great note in the midland counties. 10. It does not appear that these two men the most eminent writer of the generation which was going out and the most eminent writer of the generation which was coming in ever saw each other. 11. Johnson the man is more interesting than Johnson the writer. 12. Come said he let us be going. 13. O father Zeus no more shall I be honored among gods if mortal men the people of Phæacia honor me not though men of my own kin.

EXERCISE 178

Punctuate, keeping in mind Rule VII.

1. So spake she nor did the father of gods and men disregard her. 2. His conscience troubled him for in his heart were several lies—white ones but lies none the less. 3. The Squire would sometimes fall asleep in the most pathetic part of my sermon and his lady return my wife's civilities with a mutilated courtesy. 4. Ichabod endeavored to dodge the missile but too late. 5. The gates of heaven are so easily found when we are little and they are always standing open to let children wander in. 6. Just at the harbor's head a leafy olive stands and near it a pleasant darksome cave sacred to the nymphs called

Nereids. 7. Within the cave are bowls and jars of stone and here bees hive their honey. 8. We had been back and forth across the lake and round and round the lake. 9. My orchards were often robbed by schoolboys and my wife's custards plundered by the cats or the children. ~~10.~~ A suit of mourning has transformed my coquette into a prude and a new set of ribbons has given her younger sister more than natural vivacity. 11. The pleasantest things in the world are pleasant thoughts and the great art in life is to have as many of them as possible.

12. The winds were high and the clouds were dark
And the boat returned no more.

EXERCISE 179

Punctuate, keeping in mind Rules VIII. and IX.

1. If fortune favors you do not be elated if she frowns do not despair. 2. The world is not yet exhausted let me see something tomorrow which I never saw before. 3. Not a limb not a fiber about him was idle and to have seen his loosely hung frame in full motion and clattering about the room you would have thought Saint Vitas himself that blessed patron of the dance was figuring before you in person. 4. Evil manners soil a fine dress more than mud good manners by their deeds easily adorn a humble garb. ~~5.~~ To have a great man for an intimate friend seems pleasant to those who have never tried it those who have fear it. ~~6.~~ Words convey the mental treasures of one period to the generations that follow and laden with this their precious freight they sail safely across gulfs of time in which empires have suffered shipwreck and the languages of common life have sunk into

oblivion. 7. The debaters were the following: affirmative Clarke and Edwards negative Partridge and Emerson. 8. Three things are necessary: first a sound body second a good mind third and this is most important of all a good character. 9. He reached the room by climbing a ladder then drawing up the ladder he shut the trap door and planted his chair on it. 10. I am sure it was not Henry he is too generous a boy to do such a deed. 11. We must go now it will soon be dark. 12. No harm was intended we were simply thoughtless. 13. She seized upon the warrior and clutched him with her horrid claws nevertheless she did no harm to his sound body for the rigid armor girt him round about so that she could not pierce the byrnie the linked coat of mail with her hateful fingers. 14. I am her kinsman let me right the wrong. 15. I was fatigued with traveling rowing and want of rest I was very hungry and my whole stock of cash consisted of a Dutch dollar and about a shilling in copper. 16. The school-house being deserted soon fell to decay and was reported to be haunted by the ghost of the unfortunate pedagogue and the plowboy loitering homeward of a still summer evening has often fancied his voice at a distance chanting a melancholy psalm tune among the tranquil solitudes of Sleepy Hollow.

17. The curfew tolls the knell of parting day

The lowing herd winds slowly o'er the lea
The plowman homeward plods his weary way
And leaves the world to darkness and to me.

18. Music resembles poetry in each

Are nameless graces which no methods teach.

EXERCISE 180

Punctuate the following, keeping in mind Rule X. Supply capitals where they are needed.

1. There are five simple colors red orange yellow green blue and violet. 2. The five simple colors are red orange yellow green blue and violet. 3. There are five simple colors namely red orange yellow green blue and violet. 4. The five simple colors are as follows red orange yellow green blue and violet. 5. The simple colors are these red orange yellow green blue and violet. 6. The recipe for rabbit pie begins thus first catch the rabbit. 7. The address began as follows there are three kinds of people whom I like men women and children. 8. Our reason for postponing the trip was this the roads owing to recent rains were in a bad state. 9. The hour was spent in the following manner first we wrote for ten minutes on some familiar topic then a few of the compositions were read and criticised after which we were given practice in extemporaneous speaking. 10. There are many ways of meeting expenses while attending college for example one may tutor his less fortunate mates or if not too proud he may serve as waiter or even as janitor. 11. The capital leading questions on which you must this day decide are these two first whether you ought to concede and secondly what your concession ought to be. 12. This nation has formally acknowledged two things first that the Colonies had gone beyond their abilities Parliament having thought it necessary to reimburse them secondly that they had acted legally and laudably in their grants of money and their maintenance of troops since the compensation is expressly given as re-

ward and encouragement. 13. The message was this come Thursday if possible.

EXERCISE 181

Criticise the following sentences.

1. "Well," he exclaimed, "We can try." 2. "Where have you been"? she asked. 3. "This," he explained, "is the assembly hall." "Here the entire school gathers every Tuesday morning for worship." 4. He declared "that every little was sure to help." 5. "His last words," the officer said, were don't give up the ship." 6. "Have you no more of this kind," the gentleman enquired? 7. "I came," she sobbed, "To see the grand procession pass and to hear the people shout long live the king." 8. Have you ever read, "Silas Marner"? 9. We chose the following motto; "Live and let live."

Punctuate the following sentences, supplying capitals wherever needed.

1. What cried I is my young landlord then the nephew of a man whose virtues generosity and singularities are so universally known? I have heard Sir William Thornhill represented as one of the most generous yet whimsical men in the kingdom a man of consummate benevolence. Something perhaps too much so replied Mr. Burchell at least he carried benevolence to an excess when young. 2. We all followed him several paces from the door bawling after him good luck good luck till we could see him no longer. 3. Where are you going my pretty maid said he I'm going a-milking sir said she. 4. He began as

follows friends Romans countrymen. 5. The title of the book he replied is Silas Marner and then he proceeded to tell the story. 6. He admitted that the roads were bad but he added I think they are not impassable. 7. The noblest study of mankind declares Pope is man. 8. The guide called out as we passed his tent enquiring where we were going. 9. It was a fine sunny morning when the thrilling cry of land was given from the mast-head.

EXERCISE 182

Punctuate the following, in each case justifying your punctuation.

1. The article was entitled hints to owners of bicycles.
2. The sources of this spirit of freedom were first descent second education third form of government fourth the form of religion in the North fifth slavery in the South and sixth the distance from England.
3. Chariots horses men were huddled together.
4. There were three other apartments one for my wife and me another for our two daughters within our own and the third with two beds for the rest of the children.
5. On my return I found the family about to start for the shore of course I went too.
6. Look at the picture before us the wild wood the stately palace the river with its reedy margin.
7. I knew a very wise man declared Andrew Fletcher that believed that if a man were permitted to make all the ballads he need not care who should make the laws of a nation.
8. The king then remembered that it was no fault of the messenger that King Mark was disreputable therefore Sir Kay should see that he was kindly treated.
9. Yes and no are easily said but before they are said it

is necessary to think a long time. 10. I remember confessed the dark-haired lady that at one time my greatest desire in life was to become a golden-haired blue-eyed individual very beautiful at the suggestion of some grown-ups I drank quantities of milk which I detested for several weeks to bring about the desired transformation. The process was so extremely slow and unpleasant that I finally abandoned it in disgust. 11. Three centuries have elapsed since he founded with a few dejected colonists the first English settlement in America at Jamestown Virginia. 12. It is stagnant waters which corrupt themselves not those in agitation and on which the winds of heaven are freely blowing. 13. Metaphors are no arguments my pretty maiden said the Lady Hermione smiling I am sorry for that madam answered Margaret for they are such a pretty indirect way of telling ones mind when it differs from ones betters.

14. Thirty days hath September
April June and November
All the rest have thirty-one
Excepting February alone
Which has just eight and a score
Till leap-year gives it one day more.

EXERCISE 183

Justify the punctuation in the following sentences.

1. Some hold that the colonists were all mercilessly slain by the savages; others say that they starved to death, either on the way or at Croaton; still others think

that they lived with the Indians after waiting in vain for their own people to come to their aid. 2. It is chiefly through books that we enjoy intercourse with superior minds, and these invaluable means of communication are in the reach of all. 3. The old philosopher is still among us in the brown coat with metal buttons and the shirt which ought to be at wash, blinking, puffing, rolling his head, drumming with his fingers, tearing his meat like a tiger, and swallowing his tea in oceans. 4. Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners. It was due, above all, to the great satirist, who alone knew how to use ridicule without abusing it; who, without inflicting a wound, effected a great social reform; and who reconciled wit and virtue, after a long and disastrous separation, during which wit had been led astray by profligacy, and virtue by fanaticism. 5. Nelson, who was already dressed, exclaimed, the moment he saw him, "I am sure you bring me news of the French and Spanish fleet! I think I shall yet have to beat them!" 6. When Sir Walter Scott lay dying, he called for his son-in-law, and while the Tweed murmured through the woods, and a September sun lit up the bowers, whose growth he had watched so eagerly, said to him, "Be a good man; only that can comfort you when you come to lie here!" 7. They had now reached the road which turns off to Sleepy Hollow; but Gunpowder, who seemed possessed with a demon, instead of keeping up it, made an opposite turn and plunged headlong down hill to the left. 8. Courage leads to heaven; fear, to death.

9. Learn to read slow; all other graces

Will follow in their proper places.

10. A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness, but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breath-
ing.—*Keats*

EXERCISE 184

Criticise the following sentences.

1. Its growing dark; lets start for camp. 2. Who's dog is it? 3. He purchased a thousand dollar's worth. 4. Are you fond of Dicken's works? 5. We filled our pocket's with apples. 6. Your always losing something. 7. Dot your is and cross your ts. 8. She cannot approve of Harry having a canoe. 9. Where is you're gun? 10. You may all pass to Miss Robbinses room. 11. I think you should make better fours and 7s. 12. He found a ladies glove.

CHAPTER XX

BREVITY, PRECISION, AND EUPHONY

SENTENCES that ramble on and on stating essentially the same thing over and over, sentences burdened with much that is of so little consequence as not to be worth recording, and sentences in which twenty words are employed to do the work of ten are as tiresome as they are common. Tautology, pleonasm, verbosity, prolixity, redundancy, and circumlocution are learned names for various kinds of sinning against brevity. Forget the names, but cultivate the habit of being reasonably brief. First determine definitely what you wish to say, then say it, and stop when it is said. Do not wear out the reader's patience. When revising, strike out unnecessary words—conjunctions, adverbs, adjectives, and even clauses. Above all, try to substitute strong, precise words for weak phrases. Cutting away the unnecessary and substituting the strong for the weak imparts vigor and precision.

With brevity may be associated euphony. It is a common experience that carefully penned sentences fail to please even though they seem to say precisely what the writer intended, and with due

economy in the use of words. The meaning is clear, but the sentences do not sound right, do not run smoothly. Just as certain colors harmonize, so certain sounds go well together. Our language is rich in synonyms; nearly every thought may be expressed in so many different ways that it is almost always possible to avoid unpleasant word combinations, provided one's ear is sufficiently trained to recognize harmony and rhythm. It requires no training of this kind, however, to detect unnecessary word repetition, the commonest sin against euphony; and even a little practice will teach one how to avoid monotony in sentence structure by departing occasionally from the natural grammatical order of subject first, then predicate, and by varying the position of adjective modifiers. Test your sentences by reading them aloud.

EXERCISE 185

Condense, removing useless words and making other necessary changes.

1. He had nothing to look forward to in the future.
2. The plans are alike in that they both advocate peace.
3. Then put sofa pillows about so as to make the window seat look pretty.
4. This is a good poem, but the other is equally as interesting.
5. It has a long handle about six feet long.
6. We then retraced our steps back to camp.
7. Hitherto and up to this time we had caught no trout.
8. I wonder where he lives at.
9. The window con-

tained chairs, tables, and etc. 10. He gave the both of us all we could carry. 11. Antony sent a messenger to Octavius so as to let him know of Cæsar's death. 12. In the cutting room, which is situated on the second floor, is where the actual construction of the tire is begun. 13. After I had made careful examination, I decided to take the red one. 14. The pears were delicious, and the peaches were equally as good. 15. We went camping out over at Snipsic Lake. 16. The incidents which happened were many and various. 17. Let the water boil about five minutes from the time it first begins to boil. 18. We could have gone yesterday had we have cared to. 19. I cannot approve of it by any manner of means. 20. The people, although they said that Brutus was right, yet nevertheless they were soon won over by Antony. 21. As I have not heard from you, I therefore conclude that all is well. 22. They returned back again to the same city from whence they came forth. 23. The following way is one way of making a catamaran. 24. I could not see but what all was right. 25. They each had a dollar apiece. 26. Macaulay first begins by telling of Johnson's father. 27. While I was debating what I should do, I saw Henry approaching. 28. I see him every now and then. 29. We shall be with you by the latter end of May. 30. Once upon a time there were some men building a tall brick chimney. 31. It appears to be a rough-looking place. 32. The lodge was covered on the outside with vines which grew all over it. 33. His downfall was due to the excessive drinking of intoxicating liquors. 34. He could boast of a long line of ancestors back of him. 35. Hence it follows, therefore, that you were right. 36. Add together these three numbers. 37. It was an unintentional blunder.

EXERCISE 186

Reconstruct the following sentences, exercising economy.

1. Henry gave up at once, but Edward he stuck to the task. 2. From this mammoth station trains start every few minutes for their destinations. 3. After dinner we sang some songs and played some games. 4. What kind of a bird is it? 5. The sea-fight was a wonderful spectacle to the spectators. 6. "I think," she said, "that if a person has a talent for anything, even if it is only for washing windows, that she should cultivate it." 7. Like all new novelties, this device must win popularity. 8. It must have been an interesting sight to see the two commanders under the elm tree. 9. At the age of fourteen years he went to sea. 10. I think that by leaving home when he was young that John acquired the ability to look out for himself. 11. At about ten o'clock we all went home. 12. The present system of forecasting the weather now used was developed in 1870. 13. Although personally I have had no experience myself, I can tell what others of experience have reported. 14. Of course there are many other ways of which I know nothing about. 15. Ellen skates very well for a new beginner. 16. After talking about the boat with a man who had long made a business of making boats, we decided that we would make our boat of cedar wood. 17. She did not look to see where she was going to. 18. He would rather die than to live in disgrace. 19. In some of the cities there are large mills where cotton goods are made, which afford work for many people. 20. The cat stays in on rainy days because that she does not like to wet her feet. 21.

The loftiest mountains in this fairyland, I do not think, were not over six feet high. 22. The road is poor, it being sandy. 23. I have got you now. 24. It was so foggy we couldn't hardly see the shore. 25. They feared the consequences that would follow. 26. Nearly every day we visit the shore and go in bathing, fishing, or sailing.

EXERCISE 187

Condense the following.

1. It is evident that this picture was taken on a bright day. 2. To clean windows, the first thing to do is to get a basin of warm water, a cake of soap, and two or three cloths. 3. This story which I recall to mind is not clear in my memory as to whether I read it, made it up, or heard it told to me as an actual experience. 4. The main reason why Brutus was asked to join the conspiracy was because he was a man of great influence. 5. A small party of settlers *wound* their way along a lonely *Indian* trail through a dense forest of pines. It was a *crooked* path, *winding in and out* occasionally to avoid a huge tree trunk or a small bog, and bore the traces of flat *moccasined* feet and five clawed paws. 6. The results that resulted resulted in the following results. 7. He wore a long coat which by its appearance looked to be old. 8. It was a sad sight to witness. 9. I cannot help but feel discouraged. 10. His father, who was an attorney and well to do, was of an old Scotch family, and his mother also, who was the daughter of a distinguished physician in Edinburgh.

EXERCISE 188

The words in each of the following groups have a family resemblance, yet each word conveys a shade of meaning or is used in a particular way that gives it individuality.

Study these groups with a view to discovering exact meanings, nice distinctions. Practice of this kind is of value in that it teaches one to be precise.

1. Awful, dreadful, terrible, fearful, horrible, appalling; grand, imposing, majestic. 2. Nice, splendid, delightful, elegant; prim, trim, tidy, dainty, fine, exquisite. 3. Beautiful, pretty, lovely, handsome, charming, attractive. 4. Sweet, gentle, affectionate, kind, amiable. 5. Fierce, wild, ferocious, furious. 6. Big, great, large, immense, enormous, colossal, gigantic, vast, extensive. 7. Clever, bright, smart, gifted, sharp, talented, capable, quick-witted. 8. Polite, courteous, well-bred, genteel, gentlemanly, tactful, civil, urbane. 9. Ignorant, illiterate, uneducated, misinformed, ill-informed. 10. Guess, suppose, imagine, think, conjecture, presume. 11. Scholar, pupil, student. 12. Home, house, dwelling, residence, abode. 13. Show, play, performance, entertainment, festival, celebration, game, contest, exercises. 14. Silly, foolish, ridiculous, ludicrous, stupid. 15. Pleasant, pleasing, agreeable, good-natured. 16. Answer, reply, rejoin, exclaim, retort, cry, say. 17. Lie, deceit, prevarication, fraud, cunning, hypocrisy, duplicity, fabrication, falsehood, imposition. 18. Wit, witticism, drollery, humor, joke, pleasantry, facetiousness. 19. Hate, dislike, detest, despise, abhor. 20. Faithful, true, loyal,

trustworthy, incorruptible. 21. Job, trade, calling, vocation, employment, business, profession, occupation.

EXERCISE 189

Form groups like the above, associating related words with each of the following. Point out shades of meaning and special uses.

love	discover	crafty	coax
lively	curious	stingy	amazement
awkward	look	lazy	anger
hit	afraid	annoy	call
price	brave	behavior	happy
get	journey	very	little

EXERCISE 190

Define the following in such a way as to bring out clearly the meaning.

1. Audience, spectators 2. teach, learn 3. leave, let
4. stop, stay 5. show, play 6. ride, drive 7. verbal, oral
8. invent, discover 9. practical, practicable 10. party, person

EXERCISE 191

Reconstruct the following sentences, avoiding unpleasant repetition.

1. At first it *only* sprinkled and we thought it was *only* a passing shower. 2. Ice *could be seen* on most store windows so that very little *could be seen* of what was within. 3. The wind grew colder and colder; *but* the man would not take off his coat *but* pulled it closer about him. 4. As the sun grew still warmer, he took *off* the rest of his clothes and bathed in a brook to cool *off*. 5. The *day* was spent very quietly, but we decided it had been a very pleasant *day*. 6. There are drawbacks to all attempts to earn money to pay for a person's education; for example, a person is often tempted to attempt too much. 7. Pushing other things aside, I came to an old chest standing grim and silent, and thickly covered with dust. A moment's thought told me that it was the old chest containing the toys of my childhood days. 8. The sun is sinking, and there is a glorious flood of pink light flooding the distant mountains. 9. The robins would run a little way, then stop and pick up something, then raise their heads and look about quickly as though looking to see if there was anything to harm them. 10. The first thing I noticed as I sat down before the window to take down notes was the red sky in the northeast. It was a very dark red near the horizon, but grew into the pale blue after reaching far up. 11. There is a large pond here, bordered with bushes. We walked around the pond and up the hill on the west side of the pond. 12. One by one the girls walked away. One could see them strolling about. 13. He fished with a long bamboo pole at least ten feet long. 14. Addison soon became interested in this field of work and soon drifted from politics to literature. 15. Now he has broken off a stick for Mary; so off they scamper. 16. He attended school at the Hillhouse school. 17. After my long tramp, I

felt very tired; so I retired early. 18. It is very warm here in the summer time; but you will not mind that, as that is the time that people go away to the shore or to the mountains.

EXERCISE 192

Recast the following, with a view to avoiding unpleasant word and sound repetition.

1. What with parties and other good *times* not much *time* was left for homesickness. 2. The *house* where I was visiting stood quite a distance from the road. The *house* was old-fashioned, with long, wide verandas. 3. His *expression* expressed his ever varying emotions. 4. To *any one* who enjoys *outdoor* life there is not *anything* so enjoyable as camping *out*. 5. She had a magic *drink* which she enticed travelers to *drink*; and if they *drank*, her magic wand transformed them to beasts. 6. Winter is *here*, and with it the fireside tales we all love to *hear*. 7. Whether one looks toward a *distant* city at sunrise, mid-day, sunset, twilight, or midnight, it is ever an object of fascination. At a *distance* of seven or eight miles a *distant* city's spires, tall buildings, and smoke stacks can be seen beneath thin trails of wind-blown smoke. 8. *But* for thirteen years there was no outbreak. *All* this time Philip kept himself under restraint. *Although* again and again the Plymouth people suspected him of plotting against them, he *always* succeeded in convincing them that their suspicions were unfounded. On being *called* to *trial* in 1671, he even agreed to give up to the whites *all* his firearms, *but* "*all*" in this case meant *but* seventy

muskets. 9. I was surprised to *see* my children gathered about my *knee*. *Seeing* it was nearly *bedtime*, I told them a story, then sent them to *bed*. 10. *One* of his stories that interested us greatly was *one* that told how he had nearly lost *one* of his dogs. 11. *There* were a few houses near *there*. 12. *About thirty* boys left the building *about two-thirty*. 13. *After* walking *quite* a distance we found a *grape* vine with *quite* a good many clusters of *grapes* on it. *After* we had eaten *quite* a few, we began to fill our pails. 14. The nobleman, seeing that he could not make the fisherman change his price, *said*, "Well, I must have the fish." Then he called a servant and *said*, "Give this man thirty lashes, but lay them on lightly." When the fifteenth lash had been given the fisherman *said*, "Stop! I have a partner; he must have his share." The nobleman *said*, "What! are there two such madmen?" 15. It was not *just* to give all the reward to James *just* because he arrived first, for Henry worked *just* as hard as he. 16. The cheering from the other *side* at length *subsided*.

CHAPTER XXI

VARIETY IN SENTENCE STRUCTURE

SENTENCES are called declarative, interrogative, or exclamatory according as they make assertions, ask questions, or express deep and sudden emotions. Yet a study of good literature reveals that the interrogative and the exclamatory are sometimes used for dramatic effect. The interrogation point often suggests more than a mere question; it is like a beckoning hand, or a voice calling *Come and deny this*. It is a challenge to combat. The exclamation point resembles in shape a stiletto; the exclamatory sentence sometimes stirs the feelings as a declarative could not. It stabs!

Notice the challenging interrogatives in Shylock's reply to Salarino. "He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation; thwarted my bargains, cooled my friends, heated mine enemies, and what's the reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands? organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same summer

and winter, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not be revenged?" Shylock does not ask these questions for the purpose of gaining information; every interrogation is a challenge. And in the opening scene of *Julius Cæsar*, how effective is not only the interrogative but the exclamatory sentence, as used in the speech of Marullus.

Wherefore rejoice! What conquest brings he home?
 What tributaries follow him to Rome,
 To grace in captive bonds his chariot wheels?
 You blocks, you stones, you worse than senseless things!
 O you hard hearts, you cruel men of Rome,
 Knew you not Pompey? . . .

And do you now put on your best attire?
 And do you now cull out a holiday?
 And do you now strew flowers in his way
 That comes in triumph over Pompey's blood?
 Be gone!

The orator, the poet, indeed whoever wishes to stir the feelings of those addressed, does not use the declarative alone; he employs all three forms, and not solely for the purpose of securing variety. Even the schoolboy can learn, with a little practice, to use these stronger, sharper weapons effectively.

Sentences may be classified in still another way.

They are said to be *periodic*, *loose*, or *balanced*. Notice the following fragment of a sentence. *Around the rugged rock the ragged rascal* ———. Did the rascal leap? hop? creep? He *ran*. But until the word *ran* is added the sense is suspended. A sentence in which the meaning is thus suspended till the end is called *periodic*. It is effective because it holds the reader's attention, keeps him alert, arouses his curiosity. It is better, oftentimes, than the so-called *loose sentence*, the ordinary kind, where a good part of the meaning is grasped some time before the period is reached, the last words being a subordinate clause, it may be, or an unimportant modifier. Just as there are many degrees of looseness, so too, it should be remembered, *periodic* is a relative term; but the device always has the same purpose, namely, to hold the reader in suspense.

A *balanced sentence*, as the name implies, is a sentence in which one part balances another—a clumsy definition, but better, perhaps, than a longer one covering all possible varieties. To use a homely illustration, the balance is arranged like a see-saw, with a pivotal point on each side of which is a load, the loads being practically equal. Notice the following: *A juggler is a wit in things, and a wit a juggler in words*. In this sentence, as in most *balanced sentences*, the conjunction forms the pivot. *Juggler* and *wit* are found preceding the pivot; they are also found, in reverse order, following the pivot. *Things* balances *words*. Here

is another example: *Integrity without knowledge is weak and useless, and knowledge without integrity is dangerous and dreadful.* In this sentence *Integrity without knowledge* is balanced by *knowledge without integrity*; *weak and useless* is balanced by *dangerous and dreadful*. Sometimes but part of a sentence is involved, as in the line

To stop too fearful, and too faint to go.

This sentence arrangement is effective for a number of reasons. First, it throws into prominence the important words through contrast or antithesis, just as we set white against black, the good against the bad, to emphasize the difference. Second, it pleases because of its symmetry; we like to have things well balanced, like to see two parts of anything correspond, or match each other. Third, it enables the writer to put his thought in such attractive form that it is easily remembered, like a proverb or an epigram.

Related, in a way, to the periodic sentence is one arranged on the climax plan, the interest increasing step by step, the more important or the more interesting following the less important or less interesting, till an impressive close is reached. It is like the ascent of a hill, each upward climb revealing some unexpected view more beautiful than the preceding one; or like the approach of a grand pageant, at first seen but imperfectly, then more distinctly, and at last in all its splendor of

movement and color. Not every sentence can be cast in climax order, yet it is well to keep in mind, when writing, that such order is effective. We see it faintly in the Roman general's message home: *I came, I saw, I conquered*. It is conspicuous in the following lines from Longfellow's *The Launching of the Ship*.

And see! she stirs!
 She starts—she moves—she seems to feel
 The thrill of life along her keel,
 And, spurning with her foot the ground,
 With one exulting, joyous bound,
 She leaps into the ocean's arms!

Simpler than any of the devices thus far mentioned, commonplace yet effective, is plain **repetition of word or phrase**.

Alone, alone, all, all alone,
 Alone on a wide, wide sea!
 And never a saint took pity on
 My soul in agony.

Thus the Ancient Mariner to the Wedding Guest, impressively picturing his first emotion upon realizing that all his companions are dead. It would be easy to multiply examples, for prose no less than poetry is full of them, and we use the device commonly in daily conversation.

Finally, any unusual arrangement of the sentence serves to attract notice; and by keeping this in mind the skilled writer often succeeds in focus-

ing attention upon some word or phrase which otherwise would have little power. Macaulay uses this device repeatedly, and it is a favorite with the poets.

Black grew the sky,—all black, all black;
The clouds were everywhere.

The first of these two lines is more impressive than it would be if written

The sky grew black,—all black, all black.

The repetition is effective; but the adjective, coming first, jumps out at the reader in a startling manner. Whatever stands first in a sentence, especially if naturally it would be placed elsewhere, gains emphasis.

Always to write with a view to gaining force through varying the sentence structure would be unwise. Effective composition is not a series of clever tricks. The devices mentioned in this chapter are of value only when used in moderation. They should be kept in mind when revising rather than when making a first draft. Yet it is remarkable how often even inexperienced writers employ them unknowingly—remarkable, yet not strange; for after all, they are natural expedients, appealing strongly to human nature. We crave variety; monotony wearies us. We enjoy the challenge of the interrogative, the shock of the exclamatory.

We like to be kept in suspense, especially if surprise follows, as it does frequently in the periodic sentence and the sentence arranged in climax order. We enjoy contrast and symmetry, especially if compounded with ingenuity, and these are the essence of the balance. We like to have our attention impelled, as it is when a word or phrase is repeated or is made to pop out at us from some unusual position. Challenge, shock, suspense, surprise, contrast, symmetry, variety: these, after all, are common weapons useful in commanding attention; but they should be used seriously, not as one brandishes a tin sword or beats a toy drum.

EXERCISE 193

Study the following sentences. What devices do you find illustrated? Are any of the sentences periodic? balanced? arranged in climax order? Where is emphasis attempted through repetition or unusual position? Where is the short sentence used effectively?

1. To err is human; to forgive, divine.
2. If the true spark of religious and civil liberty be kindled, it will burn.
3. Long and fierce was the altercation.
4. We, we alone—I say it openly—we, the consuls, are wanting in our duty.
5. Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged; and with what measure ye mete, it shall be measured to you again.
6. The memory of other authors is kept alive by their

works; but the memory of Johnson keeps many of his works alive. 7. His temper was sweet, his affections warm, his spirits lively, and his principles weak. 8. This called on me for revenge. I have sought it. I have killed many. I have glutted my vengeance. For my country, I rejoice at the beams of peace. But do not think that mine is the joy of fear. Logan never felt fear. Logan will not turn on his heel to save his life. Who is there to mourn for Logan? Not one! 9. Do men gather grapes of thorns, or figs of thistles? 10. Sudden prosperity had turned Garrick's head. Continued adversity had soured Johnson's temper. 11. All things come round to him who will but wait. 12. Onward therefore the Kalmucks pressed, marking the lines of their wide extending march over the sad solitudes of the steppes by a never-ending chain of corpses. 13. And the king was much moved, and went up to the chamber over the gate and wept; and as he went, thus he said: O my son Absalom! would God I had died for thee, O Absalom, my son, my son! 14. The vigilance of the supreme magistrate may do much, but much will still remain undone. He can never know all the crimes that are committed, and can seldom punish all that he knows. 15. He that findeth his life shall lose it; and he that loseth his life for my sake shall find it. 16. Such is the spirit of Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. 17. It is in vain, sir, to extenuate matters. Gentlemen may cry Peace, Peace—but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that the gentlemen wish? What would they

have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

18. The sea drives us to the barbarians, and the barbarians drive us back to the sea.

19. Shylock, albeit I neither lend nor borrow
By taking nor by giving of excess,
Yet, to supply the ripe wants of my friend,
I'll break a custom.

20. Eight bells! and suddenly abaft,
With a great rush of rain,
Making the ocean white with spume,
In darkness like the day of doom,
On came the hurricane.

EXERCISE 194

Study the following sentences, noticing the dramatic devices employed.

1. There were gentlemen and there were seamen in the Navy of Charles II. But the seamen were not gentlemen and the gentlemen were not seamen. 2. To hope for safety in flight, when you have turned away from the enemy by which the body is defended, is indeed madness. 3. Anne had felt a strong aversion, personal, political, and religious, to the Whig party. 4. Yet a few months, and the same mourners passed again along the same aisle. The same sad anthem was again chanted. The same vault was again opened; and the coffin of Craggs was placed close to the coffin of Addison. 5. Faithful are the

wounds of a friend; but the kisses of an enemy are deceitful. 6. Yet this father, this high priest, this inviolable being, hero, god, is dead; alas! dead not by the violence of some disease, nor exhausted by old age, nor wounded abroad somewhere in some war, nor snatched away irresistibly by some supernatural force; but plotted against here within the walls—the man that safely led an army into Britain; ambushed in this city—the man who had increased its circuit; struck down in the senate-house—the man that had reared another such edifice at his own charge; unarmed, the brave warrior; defenceless, the promoter of peace; the judge beside the court of justice; the governor beside the seat of government; at the hands of citizens—he whom none of the enemy had been able to kill even when he fell into the sea; at the hands of his comrades—he who had often taken pity on them. 7. Can the blind lead the blind? shall they not both fall into the ditch? 8. It is not the dark place that hinders, but the dim eye. 9. He prostrated himself in the dust before his Maker; but he set his foot on the neck of his king. 10. He who, in an enlightened and literary society, aspires to be a great poet, must first become a little child. 11. On a rock where the snow still lay, though the Italian spring was now far advanced, was perched the little fortress of San Marino. 12. Whom therefore ye ignorantly worship, him declare I unto you. 13. Dead rides Sir Morten of Fogelsang. 14. Men have been recalled from banishment by a dead man; the freedom of the city has been conferred not only on individuals but on entire nations and provinces by a dead man; our revenues have been diminished by the granting of countless exemptions by a dead man. 15. The king's wrath is as a roaring lion, but his favor is as dew upon grass. 16.

Nor, we are convinced, will the severest of our readers blame us if, on an occasion like the present, we turn for a short time from the topics of the day, to commemorate, in all love and reverence, the genius and virtues of John Milton, the poet, the statesman, the philosopher, the glory of English literature, the champion and martyr of English liberty. 17. Is a candle brought to be put under a bushel, or under a bed, and not to be set on a candlestick? 18. Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal; but lay up for yourselves treasures in heaven, where neither moth nor rust doth corrupt, and where thieves do not break through nor steal; for where your treasure is, there will your heart be also. 19. All at once, and by mere accident, he had lighted upon a vein of pure gold. 20. When we take a little nearer and more detailed view, we perceive that nature has, as it were, ordained that this people and this country shall ultimately constitute several different nations. 21. Cruel and miserable was the way in which you led your soldiers into towns; shameful was the pillage in every city of gold and silver, and above all, of men. 22. What did Parliament with this audacious address? Reject it as a libel? Treat it as an affront to government? Spurn it as a derogation from the rights of legislature? Did they toss it over the table? Did they burn it by the hands of the common hangman? They took the petition of grievance, all rugged as it was, without softening or temperament, unpurged of the original bitterness and indignation of complaint; they made it the very preamble to their act of redress, and consecrated its principle to all ages in the sanctity of legislation. 23. He was a rake among scholars, and a scholar among rakes.

EXERCISE 195

Reconstruct the following sentences in such a way as to make the italicized words stand out more emphatically.

1. He obeys very well when his master is present; *it is another matter* when his master is away. 2. He went *straight up to the door* and banged upon it with his fist. 3. *You will regret it*, if you do not come. 4. *He saw the engine dash by*, happening to go to the window. 5. The night was *wild*. 6. We shall see our native land *no more*. 7. She *instantly* launched her boat. 8. I have *no* silver and gold. 9. It is true that the end crowns the work, but only such work as the man has found himself *qualified* for. 10. *Death* is the wages of sin.

EXERCISE 196

Bring to class sentences illustrating some of the devices studied in the three preceding exercises. Invent the sentences or take them from books, whichever you please.

CHAPTER XXII

FIGURES OF SPEECH

SELDOM do we say things in the plainest, most ordinary way possible; a desire to be clear and forceful leads us to depart from matter-of-fact expression. Such departures are called figures of speech. Exclamation, interrogation, contrast, and climax, considered in the preceding chapter, are figures having to do with sentence structure. Two other common varieties are simile and metaphor. A simile is a fully expressed comparison. There are three illustrations of it in the following stanza.

Blue were her eyes as the fairy-flax,
Her cheeks like the dawn of day,
And her bosom white as the hawthorn buds
That ope in the month of May.

Notice that in each case the things compared are named, the point of likeness indicated, and a word of comparison—*like*, *as*—employed. Notice too that the things compared are quite dissimilar in all respects save one. When we say that one of two pencils is longer than the other we do not use simile, since the comparison is between things of the same class or kind. There is no departure from matter-of-fact statement.

Similes are effective first, perhaps, because they add clearness, help the reader to get more completely the thought, the fancy, the image in the writer's mind. This, which the writer alone has seen or felt, is declared to be like that, which all have seen or felt. We have not seen the maiden's cheeks, but when the poet tells us they were like the dawn of day, we realize that they were fresh and beautiful. Each simile, then, is a journey to the unknown by way of that which is known. Second, there comes to the reader the pleasure of surprise through finding that things apparently so unlike possess one characteristic in common. Finally, that which a simile brings to mind is often beautiful in itself, or stirring, uplifting. Sometimes it is not a picture but a memory, or a story from the distant past, magically summoned forth by a few charmed words.

Seldom do similes come to any one through conscious effort; the best ones slip into the mind uninvited. Even such as come spontaneously may well be closely scanned. The things compared may be so nearly alike that the element of surprise will be lacking, or both so unfamiliar that nothing will be gained by pointing out similarity. Above all, beware of similes that have been used thousands of times till they are no longer fresh. Several years ago there went the rounds of the newspapers a long poem made up exclusively of worn-out comparisons. The first stanza was as follows:

As deaf as an adder,
As black as a crow,
As sharp as a razor,
As dull as a hoe,
As meek as Moses,
As true as steel,
As dumb as an oyster,
As slippery's an eel.

Such similitudes, and there are hundreds in daily use, impart weakness rather than strength.

A **metaphor** is an implied comparison—a simile condensed, usually into a single word. Marullus employs metaphor when he cries out to the rabble

You blocks, you stones, you worse than senseless things!

So too does Coleridge in the line

Swiftly, swiftly flew the ship.

In each case a likeness is implied, not completely expressed as in simile. The Roman citizens are like blocks and stones in that they are senseless, Marullus thinks; but he merely calls them blocks and stones, assuming that the point of resemblance is evident. The ship is like a bird in that it moves swiftly, as if its sails were wings; but birds are not mentioned directly, simply suggested in the word *flew*. Many similes are easily changed into metaphor; all metaphors may be changed into similes. Simile is the quieter, more deliberate form of expression; metaphor is swifter, often more startling.

Our common speech is crowded with metaphors, some so worn, so "faded," that they are no longer recognized as figures. It is the basis of perhaps nine-tenths of our slang. "Jones *plowed* to second base," writes the baseball editor. "The fielding on both sides was *green, with saffron touches.*" The man whose mind is not right is said to be "off his trolley"—as if he were an electric car, or to have "bats in his belfry." The son who goes wrong is a "black sheep"; whatever is disagreeable "goes against the grain," and the unexpected "beats the Dutch." It is hardly necessary to multiply examples.

Slang may have its uses; frequently it flashes forth in humorous guise a truth that would seem commonplace if stated in commonplace language. It is a time-saver. But unfortunately many slang expressions are coarse, vulgar. No amount of humor atones for vulgarity. Moreover, expressions that are bandied about soon become cheap. Few things are more disgusting than conversation tricked out with second-hand wit. Avoid the metaphor of slang, then. And be careful lest your metaphor be taken literally, causing merriment where merriment is least desired. *Life* magazine, not long ago, gathered a number of expressions used by the modern novelist in describing eyes, among which were the following: "With her eyes she riveted him to the spot"; "She permitted her eyes to rest upon the ceiling a moment, and then they roamed carelessly about the room"; "Isa-

bel's eyes took in everything that the room contained." This last suggests the enraptured tourist who stood by the Grand Canal in Venice, "drinking it all in," and the dear blundering lady who could not open her mouth without "putting her foot in it."

Finally, avoid mixed and inappropriate metaphors. Oft quoted are the following lines from Addison.

I *bridle in* my struggling muse with pain,
That longs to *launch* into a bolder *strain*.

The muse could not well be both a steed and a ship, and neither ship nor steed could sing acceptably. Another incongruous mixture, likewise oft quoted, is the following: "Gentlemen of the jury, it will be for you to say whether this defendant shall be allowed to come into court with unblushing footsteps, with the cloak of hypocrisy in his mouth, and take three bullocks out of my client's pocket with impunity."

Personification is a form of metaphor in which something inanimate—for example, a tree, an animal, or a quality—is treated as if it had mind and personality. A low order of personification is that which implies that natural objects such as flowers, or forces of nature such as the winds or the ocean, are not human beings but animals of lower order than man. It is a simple figure. Children use it unconsciously when talking to their playthings. Poetry is full of it, for the poet realizes that mind,

heart, soul are more interesting than inanimate rocks and trees. Notice the examples in the following passages.

O Cicero,

I have seen tempests, when the *scolding* winds
Have riv'd the knotty oaks, and I have seen
The *ambitious* ocean swell and *rage* and foam,
To be exalted with the *threatening* clouds. . . .

Scolding, *ambitious*, *rage*, and *threatening* are terms applicable to persons, not to things.

An **allegory** is an expanded metaphor taking the form of a story emphasizing a truth which the reader is left to discover. When Gareth, who wishes to go to Arthur's court and become a knight, is urged by his mother to remain at home till he is older, contenting himself with the harmless chase and a "comfortable" wife, he tells her a story. It is of a royal prince who asked for a bride; and the king, his father, set two before him.

One was fair, strong, arm'd—
But to be won by force—and many men
Desired her; one, good lack, no man desired.

The king declared that unless he won the first by force, he must wed the other,

A red-faced bride who knew herself so vile,
That evermore she long'd to hide herself.

The name of one was Fame; the name of the other, Shame. Here, then, is a comparison implied between Gareth and the royal prince. Just as the royal prince might escape hardship by accepting

Shame, so Gareth might, yet not without shame, stay at home and lead a safe, comfortable life. Fame, he is trying to show his mother, comes only through hardship and daring; ease and inactivity are shameful.

Sometimes an allegory is a metaphor so fully expanded as to fill an entire volume. Bunyan's *Pilgrim's Progress* is an example of such. It purports to be the adventures of Pilgrim on his long and perilous journey to Celestial City; yet there is a half-hidden meaning. Bunyan is but trying to show the struggles a mortal must make in purging his character of sin. The parables in the New Testament, short, imaginary narratives used by Christ in his preaching, are briefer allegories; so too are fables, in which frequently, though not always, the actors are animals or inanimate things. Yet all, whether long or short, are but metaphors, or in some cases similes, expanded into stories; all contain truths left for the reader to discover. They are impressive because stories are more interesting than plain statement, more easily remembered.

Exclamation, interrogation, contrast, and climax may be called figures of form or arrangement; simile and metaphor in its various forms are called figures of comparison. Very closely related to the latter is *metonymy*,* difficult to define because there

* It has seemed best not to attempt to distinguish between synecdoche and metonymy, but to consider them as one figure.

are so many varieties that it is not easy to state in a few words its essentials. For practical purposes it is sufficient to define it awkwardly as a figure in which something is named by the name of something associated with it. The commonest forms are those in which the name of a part is substituted for the name of the whole, and those in which a thing is given the name of something not a part of it but associated with it. The football is called a *pigskin*, the baseball a *rawhide*—the name of the material being substituted for the name of the article made from the material. We speak of shop *hands*, meaning men who work in shops. Sailors are *tars*, or *salts*, because tar and salt are associated with the seaman's life. We speak of reading Dickens, though of course we read not the man but his books. It would be uncomplimentary to the older rhetorics to close this list of examples without explaining that when we say the kettle boils, we mean that the water in the kettle boils.

In each case, it will be noted, the figure involves a transfer or substitution of names. Seldom if ever is comparison involved; there is no added picture as in simile. It is a useful figure in that it focuses attention upon some one detail of a picture, intensifying the impression. To say that the general advanced with a force of *bayonets* conveys a more vivid picture, perhaps, than to say he advanced with a force of soldiers. It is perhaps more picturesque, a shade less severe, to say of a man that he is too fond of the *bottle* than it is to

say that he is too fond of intoxicating liquor. At any rate, metonymy, like metaphor, saves time. Often it makes one word do the work of ten; it economizes attention by confining it to a single, significant item.

Hyperbole is the rhetorical name for exaggeration when employed not for the purpose of deceiving but to make a statement impressive. The waves ran "mountain high," declares the poet, not with the thought that his words will be taken literally, but for the purpose of stirring the imagination, which otherwise may picture waves altogether too tame. It is a noble figure when nobly employed; a tiresome, degrading one as used extravagantly by many young people and not a few of their elders, who continue to live though "tired to death," and declare that things quite ordinary are "just heavenly." There is a wide difference between the language of real, intense emotion and language that is mere gush.

Irony is quite as common as hyperbole. It is the name applied to words which state the opposite of what the speaker or writer intends shall be understood. When Antony is addressing the Roman rabble, he refers many times to Brutus and the other conspirators as "honorable" men. At first he seems to use the word sincerely, but as he slowly gains the confidence of his hearers, it becomes apparent that he would have them believe the conspirators quite the reverse of honorable. Like hyperbole, irony is used much too freely,

thoughtlessly, in daily speech, especially the contemptuous, scornful, taunting, or sneering variety known as **sarcasm**, which stings and cuts. In short, it is a strong weapon, effective if properly employed, yet out of place save when the speaker feels righteous indignation, justifiable scorn.

For convenience of reference the rhetorical terms employed in this chapter and the preceding one are here brought together and newly defined.

Figure of Speech: Any departure from plain, ordinary expression, for the purpose of gaining a desired effect.

Simile: A fully expressed comparison. In its purest form the things compared are named, the point of resemblance indicated, and a word denoting resemblance (like, as, so) employed.

Metaphor: An implied comparison—a simile condensed, usually into a single word.

Personification: A metaphor in which something inanimate—for example, a tree, an animal, or a quality—is treated as if it had mind and personality. A low order of personification implies that natural objects such as plants, or forces of nature such as the wind, are not human, yet have the attributes of animals of a lower order than man.

Allegory: An expanded metaphor taking the form of a story emphasizing a truth which the reader is left to discover.

Parable: A name applied almost exclusively to the short, imaginary stories used by Christ in his preaching; a species of allegory.

Fable: A brief allegorical tale in which usually, though not always, the characters are animals or inanimate things.

Metonymy: A figure in which something is named by the name of something associated with it.

Hyperbole: A rhetorical name for exaggeration when employed not for the purpose of deceiving but to make a statement impressive.

Irony: A figure in which the words employed apparently mean one thing but in reality are designed to convey a meaning precisely the opposite.

Sarcasm: Scornful, contemptuous, taunting, or sneering irony.

Contrast or Antithesis: A figure in which things are brought into prominence by being placed in opposition.

Climax: An arrangement by which the interest increases step by step, the more important or the more interesting following the less important or less interesting, till an impressive close is reached.

Interrogation: An opinion expressed, more forcefully than otherwise would be possible, in the form of a question.

Exclamation: A sudden, deep emotion expressed in the form of an exclamatory sentence or phrase.

EXERCISE 197

The following quotations contain at least eight different figures. Pick them out and name them.

1. He shook the fragment of his blade
And shouted "Victory!"

2. So ran the tale like fire about the court.
3. A death-white mist slept over sand and sea.
4. A good father! A good husband! Ample apology for fifteen years of persecution, tyranny, and falsehood!
5. Death is a black camel, which kneels at the gates of all.
6. The old philosopher is still among us, in the brown coat with the metal buttons, and the shirt which ought to be at wash, blinking, puffing, rolling his head, drumming with his fingers, tearing his meat like a tiger, and swallowing his tea in oceans.
7. A widow woman kept a hen that laid an egg every morning. Thought the woman to herself, "If I double my hen's allowance of barley, she will lay twice a day." So she tried her plan, and the hen became so fat and sleek that she left off laying altogether.
8. Then shall the kingdom of heaven be likened unto ten virgins which took their lamps and went forth to meet the bridegroom. And five of them were wise, and five were foolish. They that were foolish took their lamps, and took no oil with them; but the wise took oil in their vessels with their lamps. While the bridegroom tarried, they all slumbered and slept. And at midnight there was a cry made, Behold, the bridegroom cometh; go ye out to meet him. Then all those virgins arose and trimmed their lamps. And the foolish said unto the wise, Give us of your oil, for our lamps are gone out. But the wise answered, saying, Not so, lest there be not enough for us and you; but go ye rather to them that sell, and buy for yourselves. And while they went to buy, the bridegroom came; and they that were ready went in with him to the marriage; and the door was shut. Afterwards came also the other virgins, saying, Lord, Lord, open to us. But he answered and said, Verily I say unto you, I know you not.

EXERCISE 198

Here are similes to study. In each case name the two things compared, the point of resemblance, and the word used to denote likeness. Which ones present pictures? Which ones suggest stories? Which ones take you to nature? to history? to literature? In which ones is the element of surprise great? Which ones seem commonplace? How many can you turn into metaphor? Consider in each case whether the comparison is an appropriate one. What figures other than simile can you find?

1. And fast through the midnight dark and drear,
 Through the whistling sleet and snow,
 Like a sheeted ghost, the vessel swept
 Tow'rds the reef of Norman's Woe.
2. The bride hath paced into the hall;
 Red as a rose is she.
3. 'Mid the sharp short emerald wheat, scarce risen three
 fingers well,
 The wild tulip, at end of its tube, blows out its great
 red bell
 Like a thin clear bubble of blood, for the children to
 pick and sell.
4. And I saw him, after, stand
 High on a heap of slain, from spur to plume
 Red as the rising sun with heathen blood.
5. Day after day, day after day,
 We stuck, nor breath nor motion;
 As idle as a painted ship
 Upon a painted ocean.

6. As fire drives out fire, so pity pity.
7. Then after one long slope was mounted [they] saw,
Bowl-shaped, thro' tops of many thousand pines
A gloomy-shaded hollow slowly sink
To westward—in the depths whereof a mere,
Round as the red eye of an eagle-owl,
Under the half-dead sunset glared.
8. Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable graves.
9. And all the year long at the villa [there is] nothing
to see though you linger,
Except yon cypress that points like death's lean lifted
forefinger.
10. Let torture strain the truth till it be white
As snow thrice-sifted by the frozen wind.
11. 'Tis with our judgments as our watches; none
Go just alike, yet each believes his own.
12. Lo, where thy father Lot beside the hearth
Lies like a log, and all but smouldered out!
13. With sloping masts and dripping prow,
As who pursued with yell and blow
Still treads the shadow of his foe
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled.
14. But pleasures are like poppies spread,
You seize the flow'r, its bloom is shed;
Or like the snow falls in the river,
A moment white—then melts forever;
Or like the borealis race,
That flits ere you can point their place;

Or like the rainbow's lovely form
Evanishing amid the storm.

15. From bastion'd walls
Like threaded spiders, one by one, we dropt,
And flying reach'd the frontier.

16. And I sat down and wrote
In such a hand as when a field of corn
Bows all its ears before a roaring East.

17. And all her thoughts as fair within her eyes
As bottom agates seen to wave and float
In crystal currents of clear moving seas.

18. Our years are like the shadows
On sunny hills that lie,
Or grasses in the meadows
That blossom but to die;
A sleep, a dream, a story,
By strangers quickly told,
An unremaining glory
Of things that soon are old.

19. O Jerusalem, Jerusalem, thou that killest the prophets, and stonest them which are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not! 20. As a falcon upon the mountains, swiftest of winged things, swoopeth fleetly after a trembling dove; and she before him fleeth, while he with shrill screams hard at hand still darteth at her, for his heart urgeth him to seize her; so Achilles in hot haste flew straight for him, and Hector fled beneath the Trojans' walls, and plied swift knees. 21. For we must needs die, and are as water spilt upon the ground, which cannot be gathered up again. 22. Like Achilles of old, each strong man has his vulnerable spot. 23. The work an unknown good man

has done is like a vein of water flowing hidden underground, secretly making the ground green. 24. As the sun, writes Bishop Trench, can image itself alike in a tiny dewdrop, or in the mighty ocean, and can do it, though on a different scale, as perfectly in the one as in the other, so the spirit of poetry can dwell in and glorify alike a word and an Iliad. 25. Stevenson says that we see places through our humours as through differently colored glasses. 26. The little, narrow, crooked town of Dover hid itself away from the beach, and ran its head into the chalk cliffs, like a marine ostrich. 27. First it was hot as an oven, then cold as ice; but we were all as lively as crickets and gay as larks. 28. Although smart as a whip, unfortunately he is as deaf as a post and blind as a bat.

EXERCISE 199

Here are metaphors. In each case name the two things compared and point out the word or words which imply similarity. Expand each metaphor, if possible, into a fully expressed simile. Which are personifications? Which suggest a picture? a story? Which do you like best? What figures other than metaphor do you discover?

1. The sails at noon left off their tune.
2. The little brook heard it and built him a roof
'Neath which he could house him, winter-proof.
3. He watched the wheeling eddies boil.
4. His honor rooted in dishonor stood.
5. He was all stiletto and mask.
6. The curfew tolls the knell of parting day.

7. There is a tide in the affairs of men,
Which, taken at its flood, leads on to fortune,
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
8. I'll about
And drive away the vulgar from the streets;
So do you too, where you perceive them thick.
These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary pitch
Who else would soar above the view of men,
And keep us all in fearful servitude.
9. And ever, against eating cares,
Lap me in soft Lydian airs
Married to immortal verse.
10. Then from where he sat
At Arthur's right, with smiling face arose,
With smiling face and frowning heart, a prince
In the mid might and flourish of his May,
Gawain.
11. Love Virtue; she alone is free.
She can teach ye how to climb
Higher than the sphery chime;
Or if Virtue feeble were,
Heaven itself would stoop to her.
12. Thereat the Lady stretch'd a vulture throat
And shot from crooked lips a haggard smile.
13. This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.
14. Wee, modest, crimson-tippèd flow'r,
Thou's met me in an evil hour;

For I maun crush amang the stour
 Thy slender stem;
To spare thee now is past my pow'r,
 Thou bonnie gem.

EXERCISE 200

What figures do you recognize in the following time-worn phrases? Expand each into a complete simile.

1. Everything is in apple pie order. 2. Wait till I get my back up. 3. He has an axe to grind. 4. Your cake is dough. 5. It's a drug on the market. 6. He can't hold a candle to some I've seen. 7. He's a big gun; the rest are but small-fry. 8. His nose is out of joint; he seems down in the mouth. 9. Wait till my ship comes in. 10. This style is all the go. 11. Don't monkey with the saw. 12. Is he up to snuff? 13. He handles the ribbons well. 14. That took the shine all off. 15. See the poor wall-flowers. 16. I should like a square meal. 17. Slow coach! 18. Let's take French leave. 19. You're a brick—you take the cake! 20. The foregoing expressions are a mere drop in the bucket.

EXERCISE 201

With few exceptions the following are from a collection of twisted metaphors recently published in the Christian World (London). Point out the absurdities.

1. The harvest which the present Government has sown is already coming home to roost. 2. The debate in the House of Lords has, I think, finally cleared the air. We know at last whither the country is being steered. There is the figurehead with his hand on the rudder; there is the man that moves the figurehead. The figurehead is Mr. Balfour; the man is Mr. Chamberlain. 3. Mr. McKenna's sword was an overloaded pistol which, being hung up in a tight corner lest it should burst, pretended to be dead until it got up and trotted home on the friendly back of the Bishop of St. Asaph. 4. The flood-gates of irreligion and intemperance are stalking arm in arm throughout the land. 5. This bill effects such a change that the last leap in the dark was a mere flea-bite. 6. That is the marrow of the Education Act, and it will not be taken out by Dr. Clifford or anybody else. It is founded on a granite foundation, and speaks in a voice not to be drowned in sectarian clamor. 7. The government has got rid of the barbed-wire entanglements and is now in smooth water. 8. If we give the House of Lords rope enough, they will soon fill up the cup of their iniquity. 9. Though the Tories keep dragging the Home-Rule red herring across our path, it misses fire every time. 10. It is hoped that some of the seed sown will not fall on deaf ears. 11. I smell a rat; I see it floating through the air; and, by heavens, I'll nip it in the bud! 12. Japan has leapt from rung to rung of the ladder of national greatness, and promises to be as leaven to the whole East, rousing, vitalizing, developing what has lain in the valley of dry bones for many centuries. 13. Denmark is a little tongue of land holding on by its eyelids.

26. At her left a child,
In shining draperies, headed like a star,
Her maiden babe, a double April old,
Aglaïa slept.

EXERCISE 203

What figure is illustrated in such adjectives as HERCULEAN, AUGEAN, ATLANTIAN? What other proper adjectives can you think of that deserve to be called figures?

EXERCISE 204

Bring to class five similes and five metaphors which you have found in your recent reading.

CHAPTER XXIII

THE PARAGRAPH

A GROUP of related sentences—related in that they are brought together to accomplish some one thing—is called a paragraph. It may stand alone, complete in itself, or it may form part of a longer composition. It may contain many words, three hundred perhaps being an extreme number, or very few. This we learned years ago, no doubt, and also that the first line of each paragraph should be indented.

Narrative, explanatory, descriptive, and argumentative are familiar terms applied to paragraphs according as the subject-matter is narration, explanation, description, or argument. Introductory, transitional, and concluding or summarizing are terms indicating certain duties sometimes performed by the paragraph when it is a part of a longer composition. These too are familiar, yet each calls for a little explanation.

“My sentence is for open war,” abruptly begins the fallen angel Moloch in his speech to his fellow chieftains in Pandemonium; and we feel that he could not have made a more impressive start. A beginning thus abrupt, however, is not always ad-

visible. Sometimes it is better to lead up to the subject gradually by means of a sentence or two, perhaps an entire paragraph, bearing to the rest of the composition somewhat the relationship a porch bears to the mansion to which it gives entrance. Instead of beginning bluntly with some such statement as *We started Friday morning, taking the eight o'clock express from Atlanta*, an account of a journey might better, possibly, begin with an introductory paragraph stating the purpose of the trip, telling who were in the party, and giving other similar items of interest. Yet it is far better to omit such preliminaries than to make the introduction so long through unnecessary explanation that it becomes tiresome. School compositions are, too frequently, largely porch; the mansion is overshadowed.

Not uncommonly abrupt endings are as effective as abrupt beginnings. Surely it is better to stop abruptly than to continue on and on without adding anything of interest. But there are times when a concluding or summarizing paragraph is of great service. The account of the journey proper having been completed, it may be well to end with a few backward-glancing sentences reviewing the entire trip, perhaps telling what of all that has been seen or heard or done stands out most clearly in memory, what has been most pleasant, what least agreeable. The summary is exceptionally useful in argumentative writing where, a number of arguments having been given at con-

siderable length, all are finally restated in condensed form. The advantage is evident. The summary selects, rearranges, and puts into a small package, as it were, whatever it is desirable that the reader should carry away.

Abrupt transitions too are not uncommon. Macaulay, a skilled English essayist, often passes from topic to topic so unexpectedly that for the moment the reader is confused; yet the final effect is good. The transitional paragraph, however, is sometimes needed. We find it in good prose, a few sentences letting the reader know that one topic is finished, another about to be taken up. Frequently it is a combination of summary and introduction. Whatever its form, it should be brief; a sentence often serves quite as well as a paragraph, and commonly a single phrase is sufficient to bridge the gap or point the way.

Just as compositions of some length contain introductory, transitional, and concluding paragraphs, so too single paragraphs may call for introductory, transitional, and concluding sentences. They may also contain what is known as the topical sentence. A good paragraph possesses unity, has a central idea. This central idea is like the hub to a wheel. Remove the hub and out fall the spokes. The topical sentence, as its name implies, gives this idea, or at least lets the reader know what the paragraph is about—announces the subject. Unlike the hub, it does not occupy a central position, as a rule; its natural place is at or

near the beginning. Sometimes it is not needed at all, the central purpose which binds the sentences into unity being evident without it. The important part played by the topical sentence in paragraph structure is shown in the following building-plans.

First plan: Begin a narrative or descriptive paragraph with a topical sentence which furnishes an outline, and follow this with sentences giving details. *Last Saturday*, the topical sentence may state, *I spent a most enjoyable day in the woods*. This is but an outline; it calls for details, an account of the incidents which made the day enjoyable. *When dressed in his masquerading costume, his appearance was most ludicrous*. The portrait in this sentence is but an outline; descriptive details are needed to explain the adjective ludicrous.

To begin with an outline statement and follow this with particulars is so natural that it hardly needs emphasizing. The real difficulty arises in determining the order in which particulars should be given. In narration, the chronological order is evidently best. In description, the difficulty is greater; perhaps the simplest way is to pass from one item to that which is next in place. Certainly it will not do, when describing a building or a person, for example, to skip about unsystematically; there must be arrangement of some kind.

Second plan: Begin an explanatory paragraph with a topical sentence general in character and

follow it with detailed explanation. The explaining may be little more than an enumeration, as in a paragraph beginning with this sentence: *Of all the boys in the class, I remember but four distinctly.* It may call for definition. The statement *Lincoln was a self-made man* might be misleading were it not followed by a detailed definition of what is meant by self-made. *Many have gained a good education without ever attending college.* This calls for examples or illustrations. *A better idea of Cromwell's character may be had through comparing him with Napoleon, noting points of resemblance and points of dissimilarity.* Here the topical sentence heralds an extended comparison. Enumeration, definition, illustration, example, and comparison are words to keep in mind when writing explanatory paragraphs.

The best arrangement of items is more difficult to discover in explanation than in description or in narration. Not always can time or place order be followed. Frequently it is best to begin with that which will be most easily understood and advance gradually towards the more difficult. Sometimes it is well to arrange items in the order of their importance or their interest to the reader. No general rule can be given.

Third plan: Begin an argumentative paragraph with a topical sentence containing the proposition and follow it with proofs. This is, of course, the natural thing to do; nor is it necessary to add that the arguments may well be arranged in the order of

their importance. Sometimes it is best to let the arguments precede the topical sentence, leading up to it gradually. This is especially desirable when that which one wishes to establish as true is something which one's readers are unwilling to accept.

Fourth plan: Construct the paragraph on the balance or climax plan. Macaulay is exceptionally skilful in his use of the balance. As the eye of the reader runs from line to line, not infrequently it notes, about midway in the paragraph, the little word *but* serving as pivot. What goes before is balanced by that which follows, and a strong contrast is obtained. Many of his paragraphs are constructed climax-wise. The following illustration, however, is not from Macaulay but from Burke's Impeachment of Warren Hastings. Notice how sentence follows sentence with increasing force till a most impressive end is reached.

"Therefore hath it with all confidence been ordered by the Commons of Great Britain, that I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons' House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose honor he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name

of every rank, I impeach the common enemy and oppressor of all."

There are still other building-plans, but perhaps those given above are all that it is wise to place before young writers. Indeed, there is no little danger in making too extended a study of the paragraph lest it lead one to think that whatever he has to say must be cast in some particular form. The main thing, after all, is to know pretty definitely, before putting pen to paper, what one wishes to say; and knowing this, to say it so plainly, clearly, that the reader will easily understand, so earnestly that the reader will not only understand but will be impressed. If the writer has but learned to "think straight," his sentences will fall naturally into orderly paragraph groups.

EXERCISE 205

Construct paragraphs, one or more as the instructor may direct, using the following topical sentences.

1. Last Saturday was for me an unusually busy time. (Give the incidents, real or imaginary, needed to explain the word *busy*. Try to close with a sentence bringing the reader back to the topical sentence.) 2. It requires but patience and a little skill to make a ———. (Give directions in careful detail. Here too perhaps you can close with a general statement.) 3. Drivers of automobiles are oftentimes inexcusably reckless. (Expand by means of

illustrations or incidents. Follow the incidents, if you can, with a strong concluding sentence.) 4. The dictionary does far more than simply give the meanings of words. (In explaining what else the dictionary does, follow the climax order, reserving to the last that which to you seems most important.) 5. To the uninitiated, football seems very simple. (Devote a few sentences to a development of this idea; then produce a sharp contrast by showing how complicated the game really is—how much skill it requires.) 6. It would not be easy to imagine two people differing more widely in appearance and character than A—— and B——. (Before beginning, try to determine which will be better, to devote the first part of the paragraph to A—— alone, the rest to B——, or to employ a series of point for point comparisons.) 7. Which shall it be, rugs or a carpet? (Expand by considering the advantages and disadvantages of each; then close with a sentence containing your final decision.) 8. The view from the brow of —— hill is a sufficient reward for the climb. (First give an outline sketch; follow this with orderly details; close with a general statement.) 9. And here is my den. (Imagine that some one is with you, now on the threshold, now following you about. Go from general description to particular, then back to general.) 10. I can think of —— reasons why I have selected —— college. (Try to discover an effective order of presentation.)

EXERCISE 206

Expand the following sentences, two or more of them as the instructor may direct, into paragraphs.

1. Not all that one hears is to be believed. 2. For these reasons, then, I think that examinations, though of course disagreeable, should not be done away with. 3. Thus ended our pleasant holiday. (Assuming that the holiday has been described in detail, follow this topical sentence with two or three reviewing sentences.) 4. ——— is an ideal schoolmate. (Let the rest of the paragraph explain what to you the word *ideal* means.) 5. One should not look a gift-horse in the mouth. (Explain fully what this means, perhaps using an illustration or two.) 6. It never rains but it pours. (Explain by means of illustrations. Perhaps you can manage to close with a sentence containing the wise saying.) 7. A large school is like a little city. (Carry out the comparison.) 8. Addison says that only "men of fine parts" deserve to be hanged. (Explain fully, paying particular attention to the expression "fine parts.") 9. What we lack is school spirit. (Tell what you mean by school spirit, then strengthen the definition by means of illustrations.) 10. There are several plans which one may follow in building paragraphs.

EXERCISE 207

Here are initial sentences from a number of consecutive paragraphs from Macaulay's Life of Johnson. In which of these do you discover words referring to what precedes? In which do you discover a hint of what the rest of the paragraph is about?

1. While leading this vagrant and miserable life, Johnson fell in love. 2. His marriage made it necessary for

him to exert himself more strenuously than he had hitherto done. 3. At length Johnson, in the twenty-eighth year of his age, determined to seek his fortune in the capital as a literary adventurer. 4. Never, since literature became a calling in England, had it been a less gainful calling than at the time when Johnson took up residence in London. 5. Some time appears to have elapsed before Johnson was able to form any literary connection from which he could expect more than bread for the day which was passing over him. 6. The effect of the privations and sufferings which he endured at this time was discernible to the last in his temper and his deportment. 7. About a year after Johnson had begun to reside in London, he was fortunate enough to obtain regular employment from Cave, an enterprising and intelligent bookseller, who was proprietor and editor of the *Gentleman's Magazine*. 8. A few weeks after Johnson had entered on these obscure labors, he published a work which at once placed him high among the writers of his age. 9. Johnson's *London* appeared without his name in May, 1738.

EXERCISE 208

In the following paragraphs, point out words or phrases which serve to link sentence to sentence.

In the midst of his discourse the bell rang for dinner, where the gentleman I have been speaking of had the pleasure of seeing the huge jack he had caught served up for the first dish in a most sumptuous manner. Upon our sitting down to it he gave a long account how he had hooked it, played with it, foiled it, and at length drew it out upon the bank, with several other particulars

that lasted all the first course. A dish of wild fowl that came afterwards furnished conversation for the rest of the dinner, which concluded with a late invention of Will's for improving the quail-pipe.

I was yesterday very much surprised to hear my old friend, in the midst of the service, calling out to one John Matthews to mind what he was about, and not disturb the congregation. This John Matthews, it seems, is remarkable for being an idle fellow, and at that time was kicking his heels for his diversion. This authority of the knight, though exerted in that odd measure which accompanies him in all circumstances of life, has a very good effect upon the parish, who are not polite enough to see anything ridiculous in his behavior; besides that the general good sense and worthiness of his character make his friends observe these little singularities as foils that rather set off than blemish his good qualities.

EXERCISE 209

Here is a schoolgirl composition, just as it was received by the instructor except that the indentations have been filled up. How should it be paragraphed?

A DESERTED FARMHOUSE

Standing by a lonely country road, a mile or more from the nearest village, there is an old deserted farmhouse. It is a low two-storied house, originally white, but now gray and weather-beaten and slowly crumbling to ruin. The signs of its desertedness are readily seen. The grass has grown up high, almost completely hiding the path from the door-

step to the road, only a few of the windows have panes of glass in them, the roof is full of holes, the broken blinds swing back and forth with the gentlest breeze, the old well under the shade of the apple-tree is moss-covered, and the old stone wall has fallen down in many places. Behind the house, the empty farm-yard and cornfields also show that they have been deserted. Beyond the old stone wall, on the south side of the house, stretch away the meadows. On the other side are the apple orchards, while in front is the country road, which on either side for a long way is lined with tall trees which meet together over it, forming a beautiful archway, while along the roadside bloom the wild flowers in their seasons. I cannot decide at what time of the year I best like to make a pilgrimage to the picturesque old house. I love to go there on a spring morning when everything about it is so fresh and young, when the robins are singing so cheerily in the beautiful apple orchards, which are in their full glory with their thousands of delightfully fragrant blossoms, when the dandelions bloom so gaily, and when everything except the house seems young and happy. It is on a morning in this season that I like to imagine that once this old house too may have been young and that there may have lived in it happy, contented people. One of those rare June days that Lowell tells us of, when

“Heaven tries the earth, if it be in tune,
And over it softly her warm ear lays,”

is another time when I like to visit the place. The meadows on the south side of the house are filled with the sweetly-scented clovers, the bright-eyed daisies, and the golden butter-cups; the roses in the front door-yard and

the honey-suckle twining so lovingly about the old porch make the old gray house look less dreary than usual. It is at this time, after the long, hot walk up the country road, that I like to stroll out into the orchard and there sit on the old seat in one of the apple trees in full sight of the house and dream of the many scenes it may have witnessed. At this season, when everything about is so full of beauty, it seems as if the house, if it could, would unfold some pleasant, happy secrets it knew of and would tell some pretty little romances its old walls had seen in the days of its youth. I think my visits at this season of the year are longer than at other times, for everything about the house is so beautiful that, under the influence of its surroundings, it seems to lose some of its dismalness. How different it all is on a cold, windy autumn day. Then the surroundings seem to be more in harmony with the old house, but not completely so; for the wind in its play blows the merry red leaves about it, while it seems to look down frowning on their play. This is no time to dream in the orchard. To keep warm one must keep moving, and is led rather to prowling about the house, peeking in at the windows and looking in vain for the cheerful blaze that will probably never again be seen on the hearth. It seems so dreary and forlorn, as the wind blows the blinds back and forth and howls around the aged house, that one commences to think of the dreariness and sadness it may have seen, and longs to return to his home. It seems to me that the time when, more than at all others, the house and its surroundings are in harmony, is on a cold, gray, winter's afternoon, when the newly fallen snow covers everything. The old year and the white, silent snow seem to be in accordance with the house, so old and silent. The red

sun sets in the west and is reflected in the broken panes of the windows. The bright light seems for a moment to impart some life to the old deserted house, but after the sun goes down all grows dreary and silent again; even the hoarse, noisy crows are silent, and, if we remain still longer, the moon comes out and shines on it and gives to all a ghostly appearance. Playful little breezes blow clouds of the soft snow into fantastical shapes, and from time to time the winds, groaning and moaning, blow about the house. The night grows colder, and we decide to return to our home, leaving the deserted house in its solitude. But all the way home, in spite of the merry sleigh-bells and the prospect of a blazing fire before us, we cannot help thinking of the dreary old house standing alone in the moonlight. Of course we can never know all the history of the old deserted farmhouse, but it seems to me that, if it could talk and would tell us its story, it would be something like the story of the year. I like to think that in its early days it was filled with young people, happy and contented in the spring of their lives; that in later years it held these same people within its walls, but that they had developed into beautiful maturer persons, even as the spring-time of the year changes into the summer. In still later years the young people may have left their happy homes to go to other homes of their own, and the two aged parents have been left alone in the old home. The summer of the house had gone and its fall-time had come, just as the summer-time of the year goes and the fall-time fills its place. Finally these two aged ones also may have departed and left the old house to desolation and dreariness, to the winter-time of its life. And so let us leave it as we saw it on that winter's night, standing alone in its desertedness.

EXERCISE 210

Coöperative planning is exceedingly valuable practice. Let the entire class, working together, plan out a composition on some topic selected by the instructor. Invent a title for each paragraph, these titles to be recorded on the blackboard. This task, perhaps as profitable as any suggested thus far, may well be repeated many times.

EXERCISE 211

Invent initial sentences for the paragraphs of a composition planned out according to Exercise 210.

EXERCISE 212

Let each member of the class expand into a paragraph a topical sentence furnished by his neighbor.

EXERCISE 213

Examine the compositions you have written during the past term, for the purpose of seeing where, were you rewriting, you would wish to improve the paragraph structure.

PART IV
VERSIFICATION

CHAPTER XXIV

VERSIFICATION

PLACE before you a volume of poetry and a volume of prose, then consider carefully, as you turn the leaves, wherein the two forms of expression differ.

First the eye notes at once that while in prose the lines run from margin to margin, the length being determined only by the width of the page, in poetry the lines are shorter and frequently vary in length—not by accident, but according to a definite plan, evidently. Moreover the lines of poetry are in groups, as a rule, corresponding in a way to the paragraph groups found in prose, yet far more nearly uniform as regards size.

Then the ear quickly discovers, if passages are read aloud, that in most poetry there is rhyme,—not accidental, but employed according to a definite plan, usually the same plan being adhered to in all the line-groups making up a complete poem. More than this, the ear detects a kind of swing or rhythmical movement. Evidently the poet has so chosen and arranged his words that the voice, naturally emphasizing some syllables and passing

lightly over others, produces a sort of tune which pleases the ear. It suggests the *tramp*-tramp of marching soldiers, or better still, the lighter tread of the dance. Finally, the sensitive ear detects not only rhyme and rhythm, but harmony of sound; for vowels and consonants may be combined harmoniously much as if they were musical notes or shades of color. They are so combined in good prose, it is true, yet not to the degree found in good poetry.

Thus much the eye and the ear discover quite easily; but if one wishes to fully appreciate the art of poetry and be able to talk about it understandingly, he must make a closer survey and learn to use a few technical terms.

A line of poetry is called, technically, a verse. There are as many verses in any poem as there are lines. We speak of a line of prose as containing so many words, the number being of little consequence; in poetry syllables are considered rather than words, and importance is attached to the number receiving a stress or accent. A line is named according to the number of stressed syllables it contains.* It is called monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, according as it contains one, two, three, four, five, six, or seven accented syllables. Here are examples.

* This statement may be modified by those who recognize a metrical foot containing two stresses.

Monometer: Awáy!

Dimeter: This sóng of míne

Trimeter: Heróic wómanhoód

Tetrameter: Lílies whíte^r thán the snów

Pentameter: The póet ín a gólden clíme was bórn

Hexameter: This is the fórest priméval, the múrmuring
pínes and the hémlocks

Heptameter: There's nó^t a jóy the wórld can gíve like
thát it tákes awáy

We note in passing that not all stressed syllables receive the same degree of voice emphasis. In the tetrameter line, for example, *than* receives a lighter accent than that bestowed upon *snow*. In the second place we note that no syllable is accented which would not naturally be stressed in prose, though to bring out the swing, the cadence, the voice at times varies slightly the natural degree of emphasis.

To describe a line with precision, more must be known than merely the number of stresses it contains; the unaccented syllables must be considered. For convenience, the line is thought of as made up of syllable groups called feet, and these too have names. A foot of two syllables the first of which receives the accent is called a trochee. A foot of two syllables the second of which receives the accent is called an iambus. A foot of three syllables the first of which receives the accent is called a dactyl. A foot of three syllables the third of which receives the accent is called an anapæst. Here are examples.

Trochee: sílver
Iambus: bewáre

Dactyl: glítering
Anapæst: to the bráve

The adjectives derived from these nouns are trochaic, iambic, dactylic, anapæstic. Hence we may speak of trochaic, iambic, dactylic, or anapæstic lines, meaning that they are made up of trochees, iambi, dactyls, or anapæsts. And by combining these adjectives with the words monometer, dimeter, etc., we have such terms as trochaic dimeter, iambic pentameter, etc. Here are a few examples.

Iambic monometer: Be góne!

Iambic dimeter: The dáy | is dóne

Iambic trimeter: Heró | ic wóm | anhoód

Iambic tetrameter: It hailéd | the shíps | and criéd |
“Sail ón ”

Iambic pentameter: The quál | itý | of mér | cy ís | not
straín'd

Iambic hexameter: And óft | en knóckt | his breást, | as
óne | that díd | repént

Trochaic hexameter: Daínty | líttle | maíden, | whíther |
wóuld you | wánder ?

Anapæstic tetrameter: With the fífe | and the hórñ |
and the wár- | beating góng

Dactylic dimeter: Cánnon to | ríght of them

Thus we have convenient names for twenty-eight different kinds of lines. Comparatively few of these, however, are common in English poetry.

But variety does not stop here. A succession of lines containing none but iambic feet, for example,

would be as monotonously unmusical as the sounds which come from the builder's hammer. Occasionally the regularity must be broken. To avoid monotony, or to gain prominence for some particular word or syllable needing emphasis, a trochee or an anapæst may be substituted for an iambus. Loosely speaking, all four kinds of feet are interchangeable. Moreover, not uncommonly an extra unaccented syllable is found at the end of a line, and occasionally just before a pronounced pause within the line. Or a final unaccented syllable may be missing. The line with the extra syllable at the end is called feminine; the line in which the final syllable is missing is called truncated. Notice the following.

1. Rún to | your hóu | ses, fáll | upón | your kneés
2. It ís | the bríght | day thát | brings fórt | the
ád | der
3. So stránge | ly you dáz | zle my éye
4. Lílies | whíte |r | thán the | snów
5. Knów ye the | lánd where the | cýpress and | mýrtle
6. Háted | by óne | he lóves; | bráv'd by | his bróth | er

In the first foot of the first line a trochee is substituted for an iambus. In the second example we note the added syllable at the end, making the line feminine. The fourth line is truncated. In the third, an iambus takes the place of an anapæst; in the fifth, a trochee is substituted for a dactyl. The last line contains three variations, two trochees in place of iambi, and a feminine ending.

Examples might easily be multiplied with a view to showing still other devices by means of which the poet, though bound by the laws of verse to adhere to a definite scheme, manages to keep the scheme from being too boldly apparent; yet no matter what changes are introduced, the cadence, the rhythmic swing which charms the ear, is never lost.

By far the most common line in English poetry is the iambic pentameter. Unrhymed iambic pentameter is called blank verse. It is the noblest of verse forms, most dignified, appropriate for lofty themes. It is king of all English meters. We find it in Shakespeare's plays, in Milton's *Paradise Lost*, and in Tennyson's *Idylls of the King*. It is not arranged in line-groups of equal size, but is paragraphed like prose. Some one has said that blank verse is the easiest of all forms of poetry to write, but the most difficult to write well. It is easiest because it does not call for rhyming, nor for any variation in the length of the line; it is most difficult because one who employs it must manage to make his lines attractively musical and impressive without rhyming them, without varying their length and combining them in stanza form.

Here is an example of blank verse, with the meter marked in the usual way; that is, the stressed syllables are indicated by means of the accent sign ('), and the feet are separated by means of little lines (|).

1. The quál | itý | of mér | cy ís | not stráin'd ;
2. It dróp | peth ás | the gén | tle raín | from heáv'n
3. Upón | the pláce | beneáth : | it ís | twice blést ;
4. It bléss | eth hím | that gíves | and hím | that tákes :
5. 'Tis míght | iest ín | the míght | iest : ít | becómes
6. The thrón | ed món | arch bét | ter thán | his crówn ;
7. His scép | ter shóws | the fórcé | of tém | poral
pów | er,
8. The át | tribúte | to áwe | and máj | estý,
9. Whereín | doth sít | the dreád | and feár | of kíngs
10. But mér | cy ís | abóve | this scép | ter'd swáy ;
11. It ís | enthron | ed ín | the heárts | of kíngs,
12. It ís | an át | tribúte | to Gód | himsélf ;
13. And eárrh | ly pówer | doth thén | show lík | est
Gód's,
14. When mér | cy seá | sons jús | tice.

Notice that each line save the last, which is incomplete, contains five accents, not all of them equally important, it is true, yet all falling upon syllables which might receive some degree of emphasis in prose; and that most of the feet are iambic, so that nearly every line contains ten syllables. There are a few exceptions. In the second line, *heav'n* must be pronounced as if it were one syllable; the second syllable is but barely sounded even in prose. In the fifth line, *mightiest* is treated as if it were a word of two syllables; we seldom make three of it, even in prose. Such slurring, or running together of unimportant syllables, is common in all poetry. In the sixth line, we note the opposite device, a word pronounced as one syl-

lable made into two. Final *-ed* is frequently so treated. In the seventh line the fifth foot is an anapæst, unless the reader prefers to run together two syllables; and the line has a feminine ending. Or *power* may be treated as if it were one syllable, as doubtless it should be treated in the thirteenth line. Such changes as those pointed out are so common that the reader hardly notices them; the iambic swing carries him along from line to line irresistibly. It is only when we stop to analyze, that they become apparent.

Next in importance to blank verse is the heroic couplet—iambic pentameter lines rhymed in pairs. Like blank verse, it is not, as a rule, arranged in stanzas, but is paragraphed like prose. It is used in long narrative poems. Chaucer and Dryden and Pope employ it freely. At its best it is very good; when poorly managed, it becomes cheap and sing-songy. Some one has called it the rocking-horse measure, because the first line of each couplet seems to go up—up—up, the second down—down—down; and between couplets there is apt to be quite a pause, as if the entire poem were divided into two-line links partially independent of each other. Here is an example taken from Pope's translation of the *Iliad*.

Thús hav | ing spóke | th' illús | trious chéif | of Tróy
 Strétched his | fond árms | to clásp | the lóve | ly bóy.
 The bábe | clung crý | ing tó | his núrse | 's breást,
 Scár'd at | the dáz | zling hélm | and nód | ding crést.

With sé | cret pleás | ure éach | fond pár | ent smíl'd,
 And Héc | tor hást | ed tó | relíeve | his chíld;
 The glít | tering tér | rors fróm | his brów | unbound,
 And pláced | the beám | ing hél | met ón | the gróund,
 Then kíss'd | the chíld, | and, líft | ing hígh | in aír,
 Thús to | the góds | preférr'd | a fá | ther's práyer:

Two lines rhyming together, as in the measure just described, are called a couplet, regardless of their length or the kind of foot employed. Three lines rhyming together are called a triplet. Triplets are usually printed in stanza form. Here are the opening lines of one of Tennyson's songs.

Oh! whát | is so sweét | as a mórn | ing in spríng,
 When the gále | is all frésh | ness, and lárks | on the wíng,
 In cleár | liquid cár | ols their grát | itude síng?

I róve | o'er the híll | as it spárk | les with déw,
 And the réd | flush of Phœ | bus with éc | stasy víew,
 As he breáks | thro' the eást | o'er thy crágs, | Benvenú!

Far more common than the triple rhyme is the four line stanza or quatrain. The rhymes may be in various combinations. In the first of the following quatrains, it will be noted that the first line rhymes with the last, the second with the third; in the second, the first line rhymes with the third, the second with the fourth. The third quatrain is made up of two couplets; and in the last quatrain there is but a single rhyme, that between the second and fourth lines.

{ I héld | it trúth | with hím | who síngs
 { { To óne | clear hárp | in dí | vers tónes,
 { That mén | may ríse | on stép | ping-stónes
 { Of theír | dead sélves | to hígh | er thíngs.

{ { Once móre | the gáte | behínd | me fálls;
 { { Once móre | befóre | my fáce
 { { I seé | the móul | der'd Áb | bey-wálls
 { That stánd | withín | the cháce.

{ You must wáke | and cáll | me eár | ly, cáll | me eár | ly,
 móth | er deár:
 { To-mór | row 'ill bé | the háp | piest tíme | of áll | the
 glád | New-yeár;
 { Of áll | the glád | New-yeár, | móther, | the mád | dest,
 mér | riest dáy;
 { For Í 'm | to be Queén | o' the Máy, | móther, | Í 'm to |
 be Queén | o' the Máy.

It is | an án | cient Már | inér
 { And he stóp | peth óne | of threé.
 { By thy lóng | gray beárd | and glít | tering éye
 { Now whére | fore stóp'st | thou mé?

By varying not only the rhyme but the length of line, the quatrain may be made to assume a great many forms, as any hymnal will show, for the quatrain is a favorite with writers of hymns.

To describe in detail all possible stanza forms would be unprofitable. We shall do well if at present we keep in mind the meaning of the terms blank verse, heroic couplets, triple rhyme, and quatrain, and learn a convenient way of describing any possible verse combination. In describing a

stanza, first state the number of lines it contains; second, describe the lines; third, give the rhyming scheme. A convenient way of indicating rhyme is by means of small letters. The rhyming scheme of the first quatrain above is thus indicated as *abba*; that is, the first and fourth lines rhyme, and the second and third. In the second, the scheme is *abab*, in the third *aabb*, and in the fourth *abcb*. The lines rhyming, it will be noticed, are represented by the same letter. A complete description of the first quatrain would be as follows: It is made up of four iambic tetrameter lines, the rhyming scheme being *abba*. The second would be described thus: It is made up of four lines, the first and third iambic tetrameter, the second and fourth iambic trimeters, the rhyming scheme being *abab*.

Closely related to rhyme is the device called alliteration, or the repetition of similar sounds. Notice the following lines.

1. Elaine the fair, Elaine the lovable,
Elaine the lily maid of Astolat
2. With *p*ruces for *p*roctors, *d*owagers for *d*eans,
And sweet *g*irl-graduates in their *g*olden hair

In the first quotation, the poet plays a little tune with the letter *l*. In the second, *p* and *d* form alliterative pairs, and *g* is three times repeated. A less noble example is found in the familiar *Peter Piper picked a peck of pickled peppers*. It is hardly necessary to mention the cheap alliterations found in newspaper headings and in advertise-

ments. Skilfully employed, alliteration adds materially to the charm of verse. In Anglo-Saxon poetry, it takes the place of rhyme altogether.

Associated in a way with alliteration is onomatopœia, a device much simpler than its name, by means of which the sounds of words are made to suggest what the words describe. An earlier chapter calls attention to certain purely imitative words—*whiz*, *bang*, *gurgle*, etc. Onomatopœia is not always directly imitative; usually, as employed by the skilled writer of poetry or prose, it is merely suggestive. In Tennyson's *The Northern Farmer*, a father is urging his son to marry for money, or property. He introduces the subject in this way:

Dosn't thou 'ear my 'erse's [horse's] legs, as they canters
awaäy?

Proputty, proputty, proputty—that's what I 'ears 'em
saäy.

The *proputty*, *proputty*, *proputty* suggests unmistakably the sound of the horse's hoofs. Though one has never studied Latin, he can hardly fail to catch the hoof-beat in the following line.

Quád ru pe | dánte pu | trém soni | tú quatit | úngula |
cámpum.

In Browning's *Up at a Villa* occurs the line

Bang-whang, whang goes the drum, tootle-te-tootle the fife.

And here we have a more delicate degree of onomatopœia:

I heard the ripple washing in the reeds
And the wild water lapping on the crag.

In these illustrations, the device is easily detected, for in each case there is direct imitation, or at least the sound echoes the sense. Sometimes, however, the reader merely feels that the words are appropriate, feels that the sounds are not only in harmony with each other, but in harmony with the sense.

It may well be asked, why take the trouble to study versification and learn such technical terms as *anapæstic dimeter*, *truncated*, etc. Cannot poetry be enjoyed without study? Of course it can, in large measure. Versification, after all, concerns merely the outward form of poetry; or we may think of it as but the musical accompaniment to the poet's thought and fancy and feeling. Yet this musical accompaniment is essential to poetry, and therefore deserves attention. We may derive pleasure from witnessing a contest of skill and strength, a football game for example, without being familiar with the rules governing it, or able to distinguish between plays which are commonplace and others truly wonderful; but how much greater and more intelligent the pleasure which comes to one who knows the game thoroughly, sees the splendid pluck and generalship which sends the ball here and there. In the same way a painting may be mildly appreciated by one who knows little about color and composi-

tion; but there is a better, more just appreciation and pleasure which comes through patient study only. Versification is a kind of contest, as one soon discovers if he tries to write poetry. Rhythm and rhyme do not always come when bidden; or if they come, away may fly the thought to be expressed. Versification, like painting, is an art, and all art is difficult. We all enjoy seeing some one win against great odds, overcoming that which seems nearly impossible. But to appreciate any great effort, we must in some degree share it. A study of versification trains the ear. It helps one to see how really wonderful is the poet's art.

For convenience of reference, the technical terms employed in this chapter, and a few related terms, are here brought together.

Accent: The emphasis which the voice gives a syllable to show that it is of more importance than neighboring syllables.

Rhythm: The swing or movement imparted by the occurrence of stressed or accented syllables at regular intervals.

Meter: The rhythmical arrangement of words.

Verse: A line of poetry.

Foot: A group of syllables one of which is always accented; a unit of rhythm.

Monometer: A line containing one accented syllable.

Dimeter: A line containing two accented syllables.

Trimeter: A line containing three accented syllables.

Tetrameter: A line containing four accented syllables.

Pentameter: A line containing five accented syllables.

Hexameter : A line containing six accented syllables.

Heptameter : A line containing seven accented syllables.

Iambus : A foot of two syllables the second of which receives the accent.

Trochee : A foot of two syllables the first of which receives the accent.

Anapaest : A foot of three syllables the last of which receives the accent.

Dactyl : A foot of three syllables the first of which receives the accent.

Rhyme : Similarity of sound, usually found at the end of lines.

Stanza : A group of metrically related lines; a minor division of a poem.

Blank Verse : Unrhymed poetry, normally iambic pentameter.

Couplet : Two consecutive lines, usually rhyming.

Heroic Couplets : Iambic pentameter lines rhymed in pairs.

Triplet : Three consecutive lines, usually rhyming.

Quatrain : A four line stanza.

Spenserian Stanza : Eight iambic pentameter lines followed by an iambic hexameter (Alexandrine) line, the rhyming scheme being *ababbcbcc*.

Italian Sonnet : A poem of fourteen iambic pentameter lines, an eight line group followed by a six line group, the rhyming scheme of the first being *abba abba*, of the second *cdcdcd* or *cdecde*.

Feminine Line : One containing an extra unaccented syllable at the end.

Truncated Line : One in which a final unaccented syllable is missing.

Alliteration: The repetition of similar sounds, usually at the beginning of a syllable.

Onomatopoeia: A correspondence between sense and sound through imitation or suggestion.

Scanning: Separating a verse into its metrical feet, or reading a verse so as to show the succession of feet.

EXERCISE 214

Mark the scansion of the following; that is, separate the feet by means of dividing lines and place the accent mark over the stressed syllables. Give each line its proper name. Name each foot.

1. I heard the trailing garments of the night.
2. Tell me not in mournful numbers
3. The night is come, but not too soon.
4. Upon the meadows low
5. Excelsior!
6. Tears upon his eyelids glistened.
7. Solemnly, mournfully
8. Now had the season returned, when the nights grow colder and longer.
9. Filled the river full of fishes
10. In the silence of morning the sound of the bird
11. Awake, awake, my Lyre.
12. I am monarch of all I survey.
13. Oh could I feel as I have felt,—or be what I have been.
14. I should have known what fruit would spring from such a seed.
15. With the dew on his brow and the rust on his mail

16. 'Tis sweet to hear the watch-dog's honest bark.
17. Away!
18. As it fell upon a day

EXERCISE 215

In the same way mark the scansion of the following lines. Place a caret (^) wherever a foot seems defective because lacking an unaccented syllable, and indicate by means of an $\frown$ where you think two syllables should be run together. In describing a line containing more than one kind of foot, remember that the prevailing foot—the foot occurring most frequently—determines the name of the line.

1. Drink to me only with thine eyes.
2. Duncan Gray came here to woo.
3. He is gone on the mountain.
4. Milton! thou shouldst be living at this hour.
5. Phœbus, arise.
6. The twentieth year is well-nigh past.
7. When the sheep are in the fauld, and the kye at hame
8. A soothsayer bids you beware the ides of March.
9. He is not doubted. A word, Lucilius.
10. That touches Cæsar nearer; read it, Cæsar.
11. I sat by the dreary hearth alone.
12. Come, dear children, let us away.
13. Had I but plenty of money, money enough and to spare

EXERCISE 216

Mark the scansion of the following. Describe each stanza.

1. The ship was cheered, the harbour cleared;
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.

—*Coleridge's Ancient Mariner*

2. The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

—*Gray's Elegy in a Country Churchyard*

3. The stag at eve had drunk his fill,
Where danced the moon on Monan's rill,
And deep his midnight lair had made
In lone Glenartney's hazel shade;
But when the sun his beacon red
Had kindled on Benvoirlich's head,
The deep-mouthed bloodhounds' heavy bay
Resounded up the rocky way,
And faint, from farther distance borne,
Were heard the clanging hoof and horn.

—*Scott's Lady of the Lake*

4. Pansies, Lilies, Kingcups, Daisies,
Let them live upon their praises;
Long as there's a sun that sets,
Primroses will have their glory;
Long as there are Violets,
They will have a place in story:

There's a flower that shall be mine,
 'Tis the little Celandine.
 —*Wordsworth's To the Small Celandine*

5. Then out spake brave Horatius,
 The Captain of the Gate:
 "To every man upon this earth
 Death cometh soon or late.
 And how can man die better
 Than facing fearful odds,
 For the ashes of his fathers,
 And the temples of his gods?"
 —*Macaulay's Horatius*

6. But, Mousie, thou art no thy lane,
 In proving foresight may be vain:
 The best laid schemes o' mice an' men
 Gang aft a-gley,
 An' lea'e us nought but grief an' pain
 For promis'd joy.
 —*Burns's To a Mouse*

7. Merry it is in the good greenwood,
 When the mavis and merle are singing,
 When the deer sweeps by, and the hounds are in cry,
 And the hunter's horn is ringing.
 —*Scott's Alice Brand, in Lady of the Lake*

8. Hail to the Chief who in triumph advances!
 Honored and blessed be the ever-green Pine!
 Long may the tree, in his banner that glances,
 Flourish, the shelter and grace of our line!
 Heaven send it happy dew,
 Earth lend it sap anew,
 Gaily to bourgeon and broadly to grow,

While every Highland glen
Sends our shout back again,
“Roderigh Vich Alpine dhu ho! ieroe!”

—*Scott's Boat Song, in Lady of the Lake*

9. The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
The sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

—*Wordsworth*

EXERCISE 217

Here are lines to study. Point out examples of onomatopœia, and determine where it is employed most successfully. Point out lines in which the poet appears to be making melody by repetition of some letter—that is, point out examples of alliteration. Point out lines in which melody is due to the skilful arrangement of vowel sounds. Which lines are to your ear especially musical? Which seem commonplace?

1. Tramp, tramp, tramp, the boys are marching.
2. And from its station in the hall
 An ancient timepiece says to all,—
 “ Forever—never!
 Never—forever! ”
3. And seeing her so sweet and serviceable,
 Geraint had longing in him evermore
 To stoop and kiss the tender little thumb
 That cross'd the trencher as she laid it down.
4. Clasp'd the gray walls with hairy-fibred arms.
5. The fair breeze blew, the white foam flew,
 The furrow followed free:
 We were the first that ever burst
 Into that silent sea.
6. O marvelously modest maiden you!
7. When the hounds of spring are on winter's traces,
 The mother of months, in meadow or plain,
 Fills the shadows and windy places
 With lisp of leaves and ripples of rain;
 And the brown bright nightingale amorous
 Is half assuaged for Itylus,
 For the Thracian ships and the foreign faces,
 The tongueless vigil, and all the pain.
8. At this upon the sward
 She tap'd her tiny silken sandal'd foot.
9. And overhead
 The broad ambrosial aisles of lofty lime
 Made noise of bees and breeze from end to end.
10. With lengths of yellow ringlet like a girl.
11. Now, while they spake, I saw my father's face
 Grow long and broad like a rising moon,

Inflamed with wrath: he started on his feet,
 Tore the king's letter, snow'd it down, and rent
 The wonder of the loom thro' warp and woof
 From skirt to skirt; and at the last he swore
 That he would send a hundred thousand men,
 And bring her in a whirlwind; then he chew'd
 The thrice-turn'd cud of wrath; and cook his spleen,
 Communing with his captains of the war.

12. And, when they list, their lean and flashy songs
 Grate on their scrannel pipes of wretched straw.

13. Let lovely lilacs line Lee's lonely lane.

14. The fire less fiercely flamed from his head.

15. Here comes a laggard hanging down his head,
 Who seems no better than a beaten hound.

16. The ice was here, the ice was there,
 The ice was all around:
 It cracked and growled, and roared and howled,
 Like noises in a swound!

17. I stood and seem'd to hear
 As in a poplar grove when a light wind makes
 A lisp of the innumerable leaf and dies,
 Each hissing in his neighbor's ear; and then
 A strangled titter, out of which there brake
 On all sides, clamoring etiquette to death,
 Unmeasured mirth; while now the two old kings
 Began to wag their baldness up and down,
 The fresh young captains flash'd their glittering
 teeth,
 The huge bush-bearded barons heav'd and blew,
 And slain with laughter roll'd the gilded squire.

18. The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes
And the wild cataract leaps in glory.
Blow, bugles, blow, set the wild echoes flying,
Blow, bugles, answer echoes, dying, dying, dying.
19. He found an ancient dame in dim brocade.
20. Then the good King gave order to let blow
His horns for hunting on the morrow morn.
21. And by and by the people, when they met
In twos and threes, or fuller company,
Began to scoff and jeer and babble of him.
22. The great organ almost burst his pipes,
Groaning for power, and rolling thro' the court
A long melodious thunder to the sound
Of solemn psalms and silver litanies.
23. O Swallow, Swallow, flying, flying South,
Fly to her, and fall upon her gilded eaves,
And tell her, tell her what I tell to thee.
24. Her fancy dwelling in this dusky hall
25. Row, vassals, row, for the pride of the Highlands!
Stretch to your oars, for the ever-green Pine!
O, that the rose-bud that graces yon islands,
Were wreathed in a garland around him to twine!
O that some seedling gem,
Worthy such noble stem
Honour'd and bless'd in their shadow might grow!
Loud should Clan-Alpine then
Ring from her deepest glen,
"Roderigh, Vich Alpine dhu, ho! ieroe!"

APPENDIX

CORRECTING PROOF

SOONER or later nearly every one has occasion to get something printed. It may not be a book, perhaps nothing more than a pamphlet, a circular, or a plain advertisement; yet it is seldom possible to escape the printer altogether. When "copy" has been "set up" and an "impression" taken, the printer sends to the writer "proof-sheets"; for there may have been errors in the manuscript given to the compositor, and still other errors may have crept in during typesetting. Then comes proof-reading.

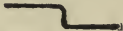
Every one should know how to correct proof. But to do this easily one must first learn to use certain symbols, a kind of sign-language employed by printers. Usually it takes two marks or signs to indicate a desired correction, one in the printed matter to point out where the change is to be made, and one in the broad margin always found in proof-sheets, to tell the printer what change to make. The most important of these signs are the following.

-  *Insert at this point.* That which is to be inserted is placed in the margin. If a letter, a word, or a punctuation-mark is wrong, a line is drawn through it, and the right letter, word, or punctuation-mark is placed in the margin.
-  *Insert or substitute a period at the point indicated.*
-  *Insert an apostrophe.*
-  *Insert quotation-marks.*
-  *Insert a hyphen.*
-  *Make a space at the point indicated.*
-  *Join.*
-  *Take out.* A line is drawn through whatever is to be removed.
- l.c.* *Change from capital to small letter.* The small letters are kept in the compositor's lower case.
- cap.* *Change to capital.*
- ital.* *Change to italics.*
- rom.* *Change to roman type.* In preparing copy for the printer the writer underlines once words to be put in italics, twice words to be put in small capitals, three times words to be put in large capitals.
- w.f.* *Wrong font.* That is, the letter through which a line is drawn is not of the proper size or style.

X *Defective type.*

9 *Letter upside down.*

tr. *Transpose.* The words or letters which should change places are linked by an 

¶ *Begin a new paragraph here.* When the break occurs in a line, the dividing point is indicated by an 

No ¶ *No paragraph here.*

stet. *Restore.* If the proof-reader makes a change which afterwards he finds unnecessary, he places a row of dots underneath his blunder, and writes *stet.* in the margin.

Qy. *Is this right?* These two symbols are used principally by the printer to call the writer's attention to something wrong which he thinks may have escaped attention.

The main thing in correcting proof is to make the printer understand what is wanted. It is better to write out corrections in full, if by so doing the desired change can be more clearly indicated. Where several corrections occur in the same line, they should be separated by an oblique / line. Just how this is done, and how the various symbols are employed, will be seen in the following exercise.

EXERCISE 218

Explain the meaning of the symbols found in this specimen proof-sheet.

caps./ The three spinsters.
s.c./ There was once a girl who was lazy and would
rom./ not spin and her mother could not persuade her
 to do it, do what she would. At last the mother
 became angry and out of patience, and gave
l.c./ her a good Beating, so that she cried out loudly.
No π/ [At that moment the Queen was going by, as *cap./* *cap./*
 she heard the crying she stopped and, going into *#*
 the house, she asked the mother why she was
 beating her daughter so that everyone outside
 in the street could hear her cries. [The woman *π/*
 was ashamed to tell of her daughters laziness, *✓/*
 so she said, I cannot stop her from spinning.
:/ ✓/ 2/ 9/ She is forever at it, and I am poor and can
 not furnish her with flax enough."

Then answered the Queen, "I like nothing *tr./*
than/ better the sound of the spinning wheel; let
 me take your daughter with me to castle, I have *the/ ✓/*
 plenty of flax, she shall spin there to her heart's
 content."

The mother was only too glad of the offer, and *too/*
w.f./ the Queen took the girl with her. When the
 Queen showed her three rooms which were filled
9/ w.f./ with the finest flax as full as they could hold.

"Now you can spin me this flax," said she, *may stat./*
 and when you can show it me all done you shall
 have my eldest son for bridegroom. You may
 be poor, but I make nothing of that. Your ?
 industry is dowry enough."

Grimm Brothers. *ital./*

they reached the castle/

EXERCISE 219

Point out the errors in the following mutilated extract from Irving's Rip Van Winkle, and explain to the class what symbols you would use in telling the printer to correct these errors.

Poor rip was atlast reduced almost to despair; and his only alternative, to escape the labor of the farm and the clamor of his wife, was to take in hand his gun and stroll away into the woods.

Here he would sometimes seat himself at the foot of a tree, and share the contents of his wallet with Wolfe, with whom he sympathized as a fellow-sufferer in persecution.

"Poor Wolf," he would say thy mistress leads thee a dogs life of it. But never mind my lad, whilst I live live thou shalst never want a friend to stand by thee!"

Wolf would wag his tail, look wistfully in his master's face; And if dogs ca nfeel pity, I verily beleave he reciprocated the sentiment with all his heart.

EXERCISE 220

The following anecdote is taken from *The Youth's Companion*. But many changes have been made. Here and there a word has been misspelled or omitted. Punctuation-marks have been removed or otherwise tampered with. The conversation has been printed solidly; that is, each remark no longer appears as a separate paragraph. In the original, the word *Tribune* is, very properly, printed in italics; here it is in roman.

How would you indicate by means of printer's

symbols the changes that should be made to restore this anecdote to its original form? How would you indicate that at its head should stand in large capitals the title He paid his debt promptly?

A train was just starting to leave suburban station says the New York Tribune when an elderly man rushed across the platform and jumped on one of slowly moving cars the rear end brakeman who was standing by reached up just as the man got abroad grabbed his coat tails and pulled him off there he said sternly I have saved your life! don't ever try to board a train that way again Thank you said the old man calmly thank you for your thoughtful kindness it is three hours till the next train is sent it three hours and a quarter said the brakeman. But it is better to wait that length of time than be killed. The long train, meanwhile had been slowly gliding by slowly gathering speed. Finally the last car appeared. This was the brakeman's car the one which he had been waiting and with the easy grace borne of long practice he started to step majestically on it. But the old gentleman seized him by the coat and with a strong jerk pulled him back and held him until it was too. One good turn deserves another said the old gentleman with a smile. you saved my life I have saved yours now we are quits.

EXERCISE 221

Copy as carelessly as you please any ten-line anecdote from The Youth's Companion or some other periodical, then indicate by means of printer's symbols what corrections should be made to restore it to its original form.

PRECEPT AND CRITICISM

Here are fifteen precepts having to do for the most part with words and sentences, followed by eighteen typical criticisms such as the instructor finds frequent occasion to use when reading school compositions. It is more agreeable to discover one's failings than to have them pointed out. Be your own critic.

1. Be sure that you know the meaning of every word you use. When in doubt, consult a good dictionary. (See Chapter XII.)

2. Watch your spelling. Do not guess; consult a dictionary. Master the rules; learn the Latin prefixes. (See Chapter XIV.)

3. Keep your vocabulary simple. Avoid foreign, provincial, technical, and newly coined expressions. Other things being equal, familiar words are preferable to unfamiliar. (See Chapter XII.)

4. Keep your vocabulary pure. Avoid colloquial, loose, and slangy expressions. (See Chapter XII.)

5. Master English grammar. Learn thoroughly the correct forms of the various parts of

speech; obey the rules of syntax. (See Chapter xv.)

6. So construct your sentences that the relationship of part to part will be seen at a glance. Place modifiers near the words they modify; be sure that pronouns have clearly defined antecedents; avoid the dangling participle. (See Chapter xviii.)

7. Learn to use introductory and transitional words and phrases skillfully. (See Chapter xviii.)

8. Master the rules of punctuation. (See Chapter xix.)

9. Preserve unity. Exclude what is irrelevant; subordinate whatever is of minor importance; avoid parenthetical expressions. (See Chapter xvii.)

10. Preserve uniformity in sentence design. Do not yoke in parallel construction elements unequal in value or unlike in form; avoid shifting the point of view. (See Chapter xvii.)

11. Exercise economy. Strike out useless words. Do not give needless information, nor say practically the same thing over and over. (See Chapters xviii, xx.)

12. Be precise. Choose your words with care. Say what you mean. (See Chapter xx, Exercises 188-190.)

13. Try to make your sentences euphonious—agreeable to the ear. Avoid harsh sounds and needless repetition. (See Chapter xx.)

14. Gain force through variety. Avoid a succession of short sentences. Experiment now

and then with the interrogative and the exclamatory sentence. Try the balanced and the periodic. (See Chapter XXI.)

15. Do not be afraid to use figurative language. Simile, metaphor, and personification are quite as serviceable in prose as in poetry. (See Chapters XXI, XXII.)

16. The subject you have chosen is too difficult. Another time, try something simpler, something in which you are more deeply interested.

17. You have not mastered your subject. One cannot hope to write successfully except on topics with which he is thoroughly familiar. Investigate, study, think; then write.

18. The subject you have chosen is excellent, but it is too broad. You would have been more successful had you narrowed the field. It is better to do a little and do it well.

19. Your composition begins weakly. Opening paragraphs are important; for if the reader is not pleased at the outset, he may turn away. Make your porch inviting.

20. Your opening paragraph is too pretentious. It leads the reader to expect far more than you have provided. Nothing is gained by a false promise.

21. Your composition ends weakly—simply dwindles away. Last impressions are so important that you should try for a more effective close. It is possible, sometimes, to give in a concluding paragraph the essence of all that has gone before.

Condense, summarize, or at least end with something attractive.

22. Are you sure that you have taken up the topics in the best order? Follow a time or place sequence when possible. Do not mingle causes and effects. Often it is possible to arrange topics in climax order, or in such manner as to bring out effectively a marked contrast. It will not do to dash down your thoughts without stopping to arrange them.

23. Your composition is poorly proportioned. Here and there a topic needs expanding, and in one or two places you have dallied too long.

24. Your composition lacks unity. It contains fragments of several compositions, all tumbled in together.

25. How little of yourself has gone into this composition—as if you had carefully guarded against revealing your emotions! Yet it is the personal note that the reader enjoys. Your composition does not sound like you. Be natural; give vent to your feelings.

26. Your narrative contains too many dry details. A list of places visited, with the hours of arrival and departure, interests the reader but little; he does not care for time-tables. What did you see that interested you greatly? What did you talk about? Really, you have given the reader little more than an empty shell.

27. Your description is methodical and thorough, you have kept the point of view very

well; but it is photographic. You have forgotten all about color. You have put little of yourself into your paragraphs.

28. In several places your composition is not clear. No doubt the thought is plain to you, but it has not been given clear expression. Have you used words enough, sentences enough? Have you not left gaps for the reader to bridge?

29. The ideas in this composition are excellent, but they are unattractively expressed. It is a pity that one who has so much that is worth communicating should be willing to express himself so clumsily.

30. You are inclined to be verbose. Here are labyrinthine sentences which say very little. Condense; your readers have no time to waste.

31. Parts of this composition are in bad taste. Humor is excellent; let fun bubble forth whenever there is good occasion. But treat serious matters seriously. Above all, never be coarse or rude.

32. This composition is too illiterate to deserve a reading. Here are misspelled words, errors in grammar, faulty punctuation, and what not. Rewrite it before any one else sees it. Use a new pen and a clean blotter.

33. Acknowledge indebtedness. Compositions based upon what one has read are entirely proper; but one cannot be too careful in acknowledging whatever he has taken from the printed page. The best place for such acknowledgment is in the opening paragraph.

INDEX

- Adjectives, 162-163
- Adventure, imaginary, 104
- Adverbs, 177-178
- Allegory, 310
- Alliteration, 353
- And improperly used, 218-220
- Argument, 47-55

- Balanced sentence, 295-296
- Brevity, 283-287

- Can and may, 174-175
- Child's error, 223-228
- Clearness: through coherence, 241-259; through punctuation, 260-282; through unity, 230-240; through precision, 283, 288-289
- Climax: in the sentence, 296; in the paragraph, 331
- Coherence, 241-259; arrangement of sentence elements, 244-246; pronoun and antecedent, 246-248; wandering participle, 249-250; necessary words omitted, 250-254; introductory and link words, 254-259
- Colloquial words, 111
- Combining sentences, 221-223, 234-236, 253-254
- Comparison, exercises in, 99
- Conjunctions, 179-180
- Contrast: in sentence, 295-296; in paragraph, 331; in composition, 95-99
- Conversation, 91-92, 228-229

- Debate, 47-55
- Declarative sentence, 151-152; 293
- Description, 34-46
- Diary, 93
- Dictionary, 109-119
- Direct and indirect discourse, 228-229

- Euphony, 283, 289-292
- Exclamatory sentence, 151-152, 293-294
- Exposition, 21-33

- Fable, 311
- Fairy tale, 93-94
- Figures of speech, 305-325; defined, 314-315

- How I feel, exercise in composition, 100-101
- Hyperbole, 313

- Infinitives and participles, 176-177, 217
- Interjections, 153
- Interrogative sentences, 151-152, 293-294
- Introductory and transitional words, 243-244, 254-259
- Introductory paragraphs, 326
- Irony, 313

- Letter-writing: parts of letter named, 56-64; specimen letters, 67-75; tasks, 66, 74-85
- Link words, 242-244, 254-259
- Loose sentences, 295

- May and can, 174-175
 Metaphor, 307-309
 Metonymy, 311
 Miscellaneous exercises in composition, 95-106
 Modifiers properly placed, 240, 244-246
- Narration, 3-20
 Newly coined words, 110-111
 Nouns, 156-159; plurals, 157; possessives, 158
- Observing nature, exercises, 105-106
 Obsolete words, 109
 Onomatopœia, 354-355
- Parable, 311
 Paragraphs, 326-340; kinds, 326-327; topical sentence, 328; plans, 329-332
 Parsing, rules for, 206-207
 Participles: definition, 176-177; participial constructions, 217; wandering participles, 249
 Parts of speech defined, 152-156
 Periodic sentence, 295
 Personification, 309-310
 Precept and Criticism, 373
 Precision, 283, 288-289
 Prefixes, Latin, 129-136; list of, 135-136
 Preliminary word to pupil, xi-xiv
 Prepositions, 178-179
 Pronouns, 159-162; and antecedents, 246-248
 Pronunciation, 120-127
 Proof-reading, 367-372
 Provincial words, 109
 Punctuation, 260-282
 Pupils' compositions: Seeing the dog swim, 13-14; Exciting contest, 18-19; Before and after, 96; Wet, 101-102; Deserted farmhouse, 336-339
- Repetition: faulty, 289-292; for emphasis, 297
 Reproduction, exercises in, 3-11
 Rhetoric in practice, 215-325
- Sentences: declarative, interrogative, imperative, exclamatory, 151, 293-294; simple, compound, complex, 151-152; periodic, loose, balanced, 295-296; topical, 328; careful arrangement of elements in, 241-246; variety in structure, 293-304
 Shall and will, 171-172
 Should and would, 175-176
 Simile, 305-307
 Slang, 111, 308
 Soliloquy, 92
 Spelling, 128-149; rules for, 149
 Story-telling exercises in, 86-94
 Subordination in sentence building, 218-223
 Substitution and combination, 215-229
 Suffixes, 136-138
 Summary, paragraph, 326-328
 Synonyms, 288-289
 Syntax, rules of, 181-182
- Technical words, 110
 Transitional words and phrases, 242-244, 254-259; paragraph, 326-328
- Uniformity in sentence structure, 231-232, 236-240
 Unity, clearness through, 230-240
 Unusual arrangement, force through, 297-298
- Variety in sentence structure, 293-304

Verbs, 164-177; strong and weak, 165; principal parts, 192-193; was and were, 171, 173; shall and will, 171-172; can and may, 174-175; should and would, 175-176
Versification, 343-365; terms defined, 356-358

Was and were, 171, 173
Words: obsolete, provincial, technical, newly coined, colloquial, 109-111; word-building and spelling, 128-149; too few, 250-254; unnecessary, 284-287



THIS BOOK IS DUE ON THE LAST DATE
STAMPED BELOW

AN INITIAL FINE OF 25 CENTS

WILL BE ASSESSED FOR FAILURE TO RETURN
THIS BOOK ON THE DATE DUE. THE PENALTY
WILL INCREASE TO 50 CENTS ON THE FOURTH
DAY AND TO \$1.00 ON THE SEVENTH DAY
OVERDUE.

FEB 13 1936

MAR 25 1936

APR 8 1936

APR 22 1936

MAY 8 1936

170c 50ED

Enlarged practice book
in composition

YB 02219

Apr. 8, '36	Beckand	MAY 1 1936
22 1936	119	MAY 1 1936
1936	1	MAY 1 1936
MAY - 6 1936	1	MAY 1 1936
JUN 1 1939	Monte	JUN 5 1939

209703

Mitchell

THE UNIV

LIBRARY

